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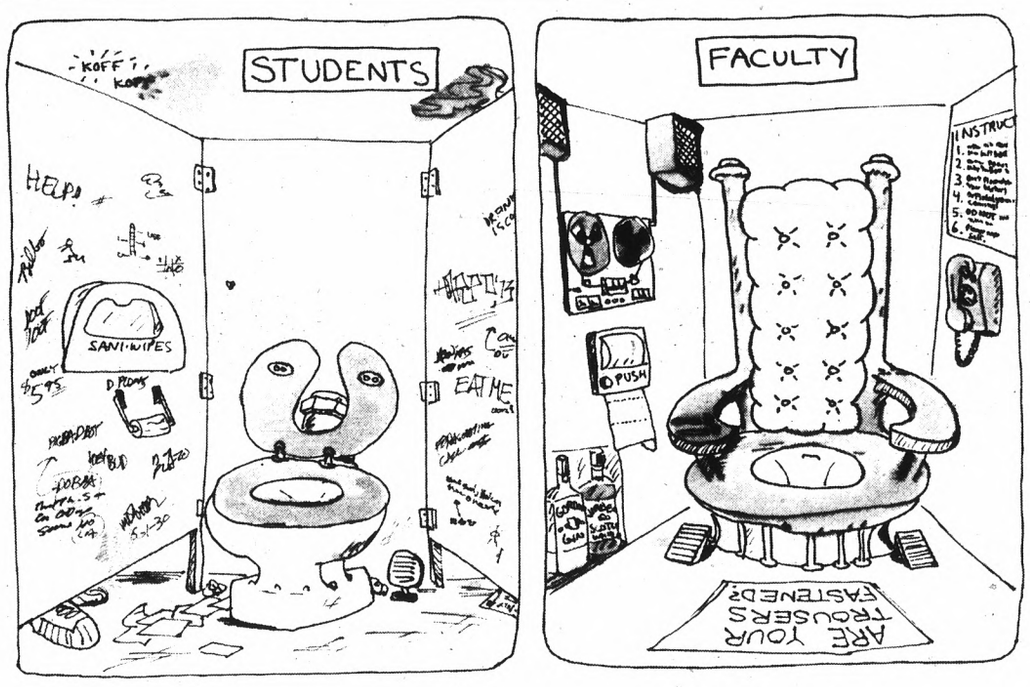
# PHOENIX

*Volume 17 Number 5* *San Francisco State University* *Thursday, the Second day of October, MCMLXXV* *Ten pages*




# Bathroom elitism

## *What's so special about faculty functions?*

by Mike Hutcheson

For reasons lost to history, SF State practices a subtle form of class discrimination. It is so subtle, in fact, that no one has bothered to complain about it before.

SF State has separate lavatory facilities for students and faculty. The phenomenon is puzzling.

Why does nature's urgent call segregate the wise and learned from the unlettered mob?

Does employment at a university somehow cause embarrassing biological changes in a person? What foul and wicked appendages are exposed behind the doors ominously marked "faculty"?

What happens to students who brave the unknown (and maybe even break a law if anyone can find it) and enter the forbidden sanctuary? Are they ever heard from again? Do the secret police carry them off and commit unspeakable crimes against their persons?

As a public service to those interested in equal opportunity, *Phoenix* has investigated this outrage against democracy.

With five faculty rest rooms, the Education Building is the chief offender. All of them have locks to keep out the rabble. There are two for men, three for women. The BSS and Art and Design buildings are tied with two each.

Signs on regular rest rooms in the Creative Arts Building say "MEN", "8mm Film Editing" and "WOMEN", also KSFS TVC Newsroom". It makes one wonder what sort of newsgathering techniques have been developed over there.

There is only one faculty rest room--for men. Ladies must have to sprint for some other edifice.

The Science Building has two for each sex, assuming instructors come in only two sexes.

Jack Hall, campus police chief, says he has never heard of any student actually being busted for violating faculty privacy. Apparently, there has never been a complaint lodged on the matter.

He does not know what would happen if the problem came up.

The administration is at a loss to explain why government employees enjoy special privileges.

Asked what the official rationale for separate facilities was, Don Scoble, SF State public affairs director, said, "Gee, I dunno. It must be some kind of tradition." Then he hummed

Continued on page 3, column 1

# *Elections at the push of a button*

by Richard Hanner

There are 18 candidates and two amendments to be voted on in the current Associated Students (AS) election, but the winner may turn out to be the voting machines.

The machines, which were loaned to the AS free of charge by the City of San Francisco, are expected to substantially increase the voter turnout. In previous elections, students had to go through a long, protracted process of filling out forms and marking lengthy ballots. Now the voter merely pushes a few buttons and the job is done.

"I think the novelty of the machines and their location in the Student Union will increase the turnout quite a bit," said AS Elections Chairperson Tim Fike. "We're hoping for at least a 10 per cent increase."

The elections will fill six vacancies caused by the resignations of AS officers Arthur Pinkney, Ben Dawson, Ronneet Singh, Terry Ann Hughes,

Continued on page 3, column 3

# UPC gripes about budget

by Lester Chang

Governor Brown's recently approved $530.5 million budget for the California State University and Colleges system represents a serious curtailment of the quality of education at SF State, according to a prominent faculty group here.

Ann Uthman, president of the United Professors of California, (UPC), an affiliate of the American Federation of Teachers, says cutbacks for 1975-76 would seriously hamper instructors' efficiency in already over-sized classes.

"Our library book budget has been consistently cut back by the governor," said Uthman. "We then have a situation where we have fewer and fewer books for student use."

Eric Soloman, chairman of the Academic Senate, said the budget "doesn't provide aid to get classes down, or faculty support, or opportunities to do individual work with students. The students suffer the most in the end," he said.

The student-faculty ratio is now nearly 18 to one. In 1969 the ratio was 16 to one.

The budget, including $32.9 million for raises, is far below the original $581.2 million requested by the Trustees. It is $7.5 million less than the initial budget Brown submitted to the Legislature last January.

SF State's share would come out to about $33 million, $2 million more than the fiscal year of 1974-75 with salary increases for faculty coming to only 7.1 per cent.

Alfred Leidy, SF State Comptroller, said although there was an increase in the budget, cost of living increases, inflation and over-enrollment of students at SF State have to be considered.

"We are trying right now to get a feeling and analysis of what our unfunded priorities are and to adjust allocations for them," he said.

Uthman said provided allotment for salary increases doesn't keep up with this year's 9.4 per cent jump in the cost of living. This is causing some promotion problems for faculty on campus.

"When you have a professor whose salary is based on his ability to be promoted, especially in a long-termed system, it's very difficult," she said.

She said 64 per cent of alloted promotion money for the past year has already been expended, with very few faculty members receiving it. As a result she expects many grievances to be filed.

An assistant professor received $11,904 in 1969. Now that position commands $15,474, a 30.5 per cent increase over a six year period. However, the cost of living has increased 47.6 per cent. This means an assistant professor would need $17,570 to have the same purchasing power as in 1969.

"This is bad because for two years in the 1970's teachers here didn't receive raises while other state employees did," Uthman said.

Building projects such as the new Administration Building will not be affected by the governor's budget, according to Campus Planner Franklin Sheehan, because many projects were funded for in the past.

In the interim are plans for a new health center, elevators for the Library and new Administration Building and a new boiler for utility purposes on campus. All are subsidized through various state, special programs, and non-state funds.

The cutback will eliminate a planned trip to Liberia by SF State students, provided under the International Program, which sends students from the state university system to foreign countries.

Also rejected were proposals to improve the sabbatical leave formula, hire additional clerical staff members for instructional departments, and provide more executive and administrative positions.

SF State wanted to allow one leave for every ten eligible faculty members, instead of the present 12.

Continued on page 3, column 3

# *Gatorvillers seek eviction injunction*

by Rod Foo

Gatorville residents go to court today seeking a preliminary injunction that would stop SF State from destroying any Gatorville structures and end attempts by the administration to evict the tenants.

The presiding judge at the hearing will be Judge Ira A. Brown. Brown replaces Judge Robert Drewes, who was originally scheduled to hear the plea last Friday but was injured in an auto accident.

"We'll put up the best argument we can," said Clyde W. Stitt, attorney for the Gatorville Association. "We're seeking a preliminary injunction which would restrain the University and any of the other defendants from taking any further action to evict the Gatorville residents or destroy or demolish the structures that are now part of Gatorville.

"In addition," said Still, "the injunction would restrain the University from taking any punitive action against the residents because of this action.

"By this, I mean such punitive actions as refusing to register students and refusal to prepare transcripts."

If successful, the injunction will also restore free parking privileges to Gatorville residents and stop alleged harassment from campus police.

"We are seeking to restrain the University from further harassing the Gatorville residents by serving notices on them, making inspections on them and not allowing them to park on campus," said Stitt.

"The crux of our argument," said Stitt, "is to the effect that the University has committed several acts of trespass; that they've taken actions calculated to do nothing other than

Tom Proulx is Gatorville's **benefit bunny.**

Continued on page 2, column 3

# AS delay angers vets

by Ron Shaw

Angered members of the SF State Veterans Union walked out of a meeting Tuesday with the Associated Students Ad Hoc Committee to Review the Veteran Self-help Program, after being told that it would take at least a month before they would know whether funding would be restored to the Self-help program.

The program, started in the fall of 1974, was designed primarily to help veterans find jobs, according to Angel Arzan, president of the Veterans Union. Funding for the program was cut during a summer executive session of the AS and members of the ad hoc committee weren't exactly sure why.

The veterans charged that the program had been cut off in its embryonic stage without any valid reason, and wanted to know how fast the Finance Committee could review the facts and made a recommendation to the AS legislative body.

Rafael Trujillo, chairman of the Finance Committee, explained that upon that committee's recommendation, AS approval was needed before the measure could be returned to the Committee for final evaluation. The whole process, he said, could take anywhere from one to three months.

"We haven't got two months," said a veterans' spokesman who preferred to remain anonymous. "We haven't even got two weeks. Our program was condemed to death without a hearing."

Mark Kerber, an AS committeman who headed an investigation of the

Continued on page 4, column 3

# *Architect speaks up*

# 'Blood, sweat and tears' made Union

by Richard Hanner

Paffard Keatinge Clay, the architect who designed Fenneman Hall, is a sensitive, urbane man. He regards the new Union not as a simple, functional building, but as a creative endeavor to which he completely devoted himself for four years.

Educated in England and Switzerland, Clay, 49, studied under Le Corbusier and Frank Lloyd Wright before opening his own office in San Francisco in 1962.

Besides the Union, Clay's works include the French Hospital on Geary Blvd., the San Francisco Art Institute, a house in Mill Valley which provided the setting for John Korte's film, *Crazy Quilt*, and a medical building in Northridge, Calif. Currently he is designing a hospital in Vancouver, Canada.

In his interview with *Phoenix*, Clay defended his controversial building and offered insights into the Union's design.

**Phoenix:** What kinds of feedback and input did you receive before and during the building's construction?

**Clay:** I spoke with a tremendous number of students before beginning the design, and we also sent out a questionnaire seeking student feedback. In addition I participated in about 20 seminars which were arranged to facilitate student input, and there were also open forums in the Gallery Lounge to which all students were invited.

Unfortunately, my contact now goes back to the administration or the Union director, and I don't have a great deal of contact with students.

One of the problems with seeking student input is that the students change so drastically over the years. I think there is an almost totally different student body there now from five years ago.

**Phoenix:** Did you use any buildings as references for the design of the Union?

**Clay:** I think anyone naturally uses what is learned from his master. In my case, I used the work of Le Corbusier quite a lot. I also used the Art Institute as a basis for design.

**Phoenix:** Why was the pyramid shape used so extensively in the Union's construction?

**Clay:** The pyramid shape makes the building much more resistant to earthquakes--the pyramid design has tremendous strength and also allowed us to have all of the open, free spaces in the building.

The Union is probably more stable than any building on campus, and it is also adaptable. Additions and changes can be made quite easily in the future.

**Phoenix:** Why did the building cost so much?

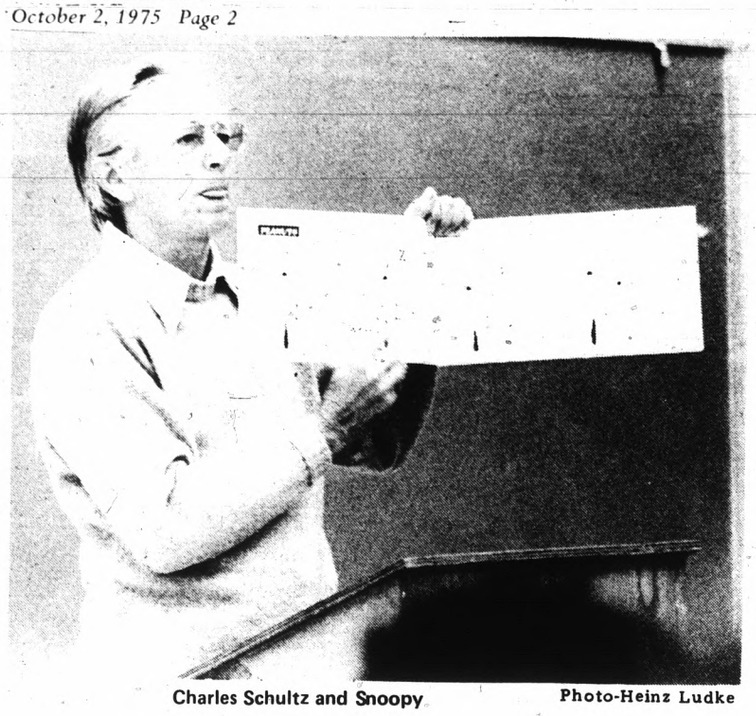
**Clay:** I don't think the cost was unreasonable for the amount of space there is in that building. I think our dollar has gone much farther than many think--and we did it be using certain economies, such as putting several stories underground.

Putting so much of the building underground also allowed us to free the area around the building, to let the sun and air in, and make the area open.

The campus should be a special place, not just one of the

Continued on page 6, column 1

Paffard Keatinge Clay Photo- Tim Porter



Charles Schultz and Snoopy Photo-Heinz Ludke

# Charlie Brown goes to college

by Sharon Kato

Charlie Brown, the perennial believer, will again allow Lucy Van Pelt to brace his football as he tries to kick it, promises his creator Charles Schultz.

Fall wouldn't be the same without them.

Today, (October 2) is their 25th anniversary and Schultz came to SF State Wednesday to talk about it with instructor Murray Olderman's Magazine Writing class.

He is a pleasant man, very relaxed and easy going. The fifty or so people in HLL 135 automatically smiled when he came in. They weren't disappointed, as he kept them laughing.

For the next hour Schultz entranced his audience with stories about himself and the Peanuts characters they know so well.

Schultz admitted he has never liked the name "Peanuts," preferring "Good Ol' Charlie Brown" or just "Charlie Brown".

"I like to think my work has dignity and the name "Peanuts" just doesn't . . .but what was I, a young amateur cartoonist."

The name was changed by higher-ups at the Kings Feature Syndicate for for unknown reasons.

"But I got back at them. Ever since then, in every interview I've always said I hated the name," said Schultz with a grin.

All the thoughts and art in the comic strip are his own. The characters pop in and out as he creates and developes situations for each of them.

"Spike was a real problem" said Schultz. If you'd asked me six months ago about a brother for Snoopy, I would have said no . . .but he just looked . . ." Schultz paused a moment, "It just worked out," he said.

Peppermint Patty was created because he saw some peppermints and liked the name. Linus started as a casual doodle with wild hair.

"They just grow day by day," he explained. "Lucy is a caricature of a lot of women, - a bossy little girl, while Charlie Brown has a lot of myself and everyone else in him."

His advice to amateur cartoonists who yearn to be published is, "never be caught without an iron in the fire. The worst thing you can do is to work real hard at a thing, send it off and sit back and wait. Always have something in the mail."

His product, he says, is a commerical one.

"Nobody ever said it's art that I do. It.s bought only to help sell a paper.

"Cartooning is just good design," he said.

Schultz owes thypopularity of his work to the characters. Scnoopy, he says is original and a good, solid character. Schroeder, the piano playing genius is another of his more original inventions.

The strip, which is distributed in 150 countries, is sometimes awkward to translate. But themes of unrequited love, daydreams, the cruelty of children and being a loser are universal.

Schultz works at it each day. The strips must be sent to New York at least six weeks before they are run so he constantly has a deadline to meet.

Sometimes he has no ideas and just sits there till they come. Schultz admits that he is less patient than when he first started but the enthusiasm is still there.

"It's like having an English theme due on Monday and its Sunday night . . .but I'm just a natural born cartoonist and I really cannot conceive of living without doing the strip."

# `Lifeline' is happy end for E&GP

by Lane Fabian

After a successful 20-month campaign to lower household utility rates in California, SF State professor Tim Sampson says the work of his organizing group, Electricity and Gas for People (E&GP), is at an end.

E&GP lobbied for the "lifeline" bill, just enacted into law this month, which will keep utility rates down for those residential consumers who use a nominal amount of gas and electricity.

But the efforts of E&GP will be continued by a larger consumer-oriented group, Citizens' Action League (CAL).

"The E&GP campaign will see its job as concluded with its work on Lifeline," said Sampson, an instructor of social work and urban studies. "Now we'll try to use the fruits of our success and get them to work for a broader organization, CAL."

But Sampson was quick to add that CAL will make sure Lifeline is implemented properly.

According to the bill, the typical San Francisco Lifeline consumer, who uses 70 therms of gas and 300 kilowatt hours of electricity monthly, will have to pay about two cents more per month, despite a rate increase of $213.3 million by Pacific Gas and Electric Co. (PG&E).

Less will be charged to those who use the least amount of energy, while the larger increases will be borne by industries.

"We got the idea of Lifeline because we saw that the Public Utilities Commission (PUC) had the power to control utility rates, but it was a commission made up of five Reagan-appointed officers," said Sampson, secretary of CAL and chairman of E&GP.

"We made a public issue out of utility rates, and to get the legislators on record, we got a bill together (Lifeline)."

"Then we got the politicians to finish what we had started--and that was putting heat on the PUC," said Sampson.

The PUC voted in favor of the Lifeline plan, but only after two new commissioners were appointed by Governor Brown.

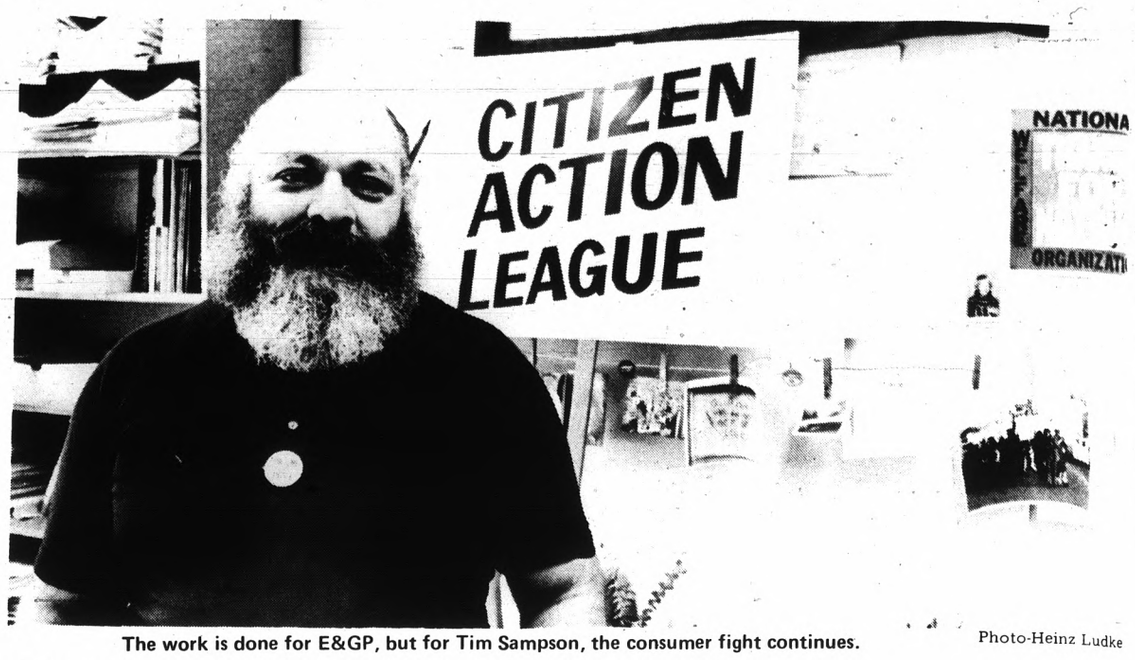
On Sept. 9, 1975, the bill passed through the state legislature, and Brown later signed the bill into law. But the PUC, in granting PG&E its rate hike, implemented Lifeline before it was law.

"We won by getting it into law and by getting the PUC to accept it before it went into effect," said Sampson.

Much of the success of Lifeline was because of organized protests. Over 400 attended PUC public hearings in Feb. 1974, and by March, 1975, 1000 sympathizers went to Sacramento to put the bill on the legislature's agenda.

Other groups, such as Toward Utility Rate Normalization (TURN), attended hundreds of hours of public hearings and testimonies, but Sampson believes that lobbying and protests were the best influence.

"Our role was to do our stuff, and their role was to do their stuff," said Sampson. "But I think it's more important to get a large number of people active in the cause."




The work is done for E&GP, but for Tim Sampson, the consumer fight continues. Photo-Heinz Ludke

# Gatorville fights on

Continued from front page

that had not been previously noticed harass the students, such as refusing them the right to park on campus. The University can gain nothing by that action that I can see."

Last Thursday, Gatorville barely survived an attempt by the University to have two of its wooden apartments demolished. The University applied to the North Central Coast Regional Commission for a permit to destroy two Gatorville apartments but was denied permission.

With only 11 of the 14-member Commission present to vote on the application, the commission voted 7-4 in favor of demolition. But, a majority of the original 14 members (8 votes) is needed to pass any application.

Franklin F. Sheehan, campus development director and SF State representative at the commission meeting, talked about the three missing members' votes.

"I don't know how those who weren't there would have voted had they been there; but if those who were there were any indication, we surely would have picked up one vote," said Sheehan.

SF State has until Oct. 9 to appeal the Commission's verdict. "We have the right of appeal which we will exercise," said Norman Heap, vice president of administrative affairs.

Although the fate of Gatorville remains undecided, residents are trying to raise money for a new childrens' playground within the apartment complex. Tom Proulx, Gatorville resident, dressed up as a giant white rabbit Tuesday and sold tickets outside Fenneman Hall for a benefit concert for playground funds.

When asked what would happen to the money if Gatorville was to be demolished, Proulx replied," We just believe we're going to win. The possibility of us losing is fairly remote."

Proulx, then smoothed his "fur" and continued to sell tickets.

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# Job placement office paints gloomy employment picture

by Cheryl Carter

The 1967 film, "The Graduate," is about Benjamin, a college graduate who is unable to choose a field of employment. A guest at a party says one word to Benjamin and tells him to think about it: "Plastics."

What is the 1975 equivalent to plastics? According to Job Placement Director Vernon Wallace, there is none.

"I can't say any field is good," said Wallace. "But the fields which are open more than others are business, recreation, nursing, accounting, urban planning, and most areas of the medical service and health fields. And, of course, if you're a darn good artist or musician you can find a job painting or working with a small band."

The Placement Office, located in Mary Ward Hall, registers about 2500 persons a year, 500 of whom are alumni, who are either looking for part-time employment or are seeking career counseling. The counseling center is career-oriented and its staff members specialize in one of two areas: teacher placement or business-government.

"We don't place people in jobs. We just list the vacancies," said Wallace. "However, it is our responsibility to see what's going on in the job market.

"We go to different banks and ask them how they feel about beards and short skirts. Will they hire someone without a business degree? Bank of America may want someone with an accounting degree while Wells Fargo may want an economics graduate," he said.

In teacher placement, the counselor helps the student put together a resume and a letter of application, and gives pointers on how to be interviewed and deal with the competition. The student also learns his chances of getting a job in his chosen major.

"All of our students get jobs, but that doesn't mean they are all working in their areas of study," said Wallace, who has worked in job placement for 18 years.

He said if a candidate cannot get a teaching job, the counselor will evaluate the student's skills to determine if he would be valuable in another field such as insurance or retail sales.

Wallace has a book of statistics compiled from questionnaires job candidates have answered once they find work.

According to the figures, three physical science majors have found employment. One is a clerk for P.G.&E. while another is the manager of a Round Table Pizza Parlor. The third is a teacher at Riordain High School.

However, Wallace says these statistics are not that accurate; only 25 per cent of all job candidates take the questionnaire, fill it out and return it.

One of the reasons the job market is so tight in San Francisco, Wallace says is the area itself.

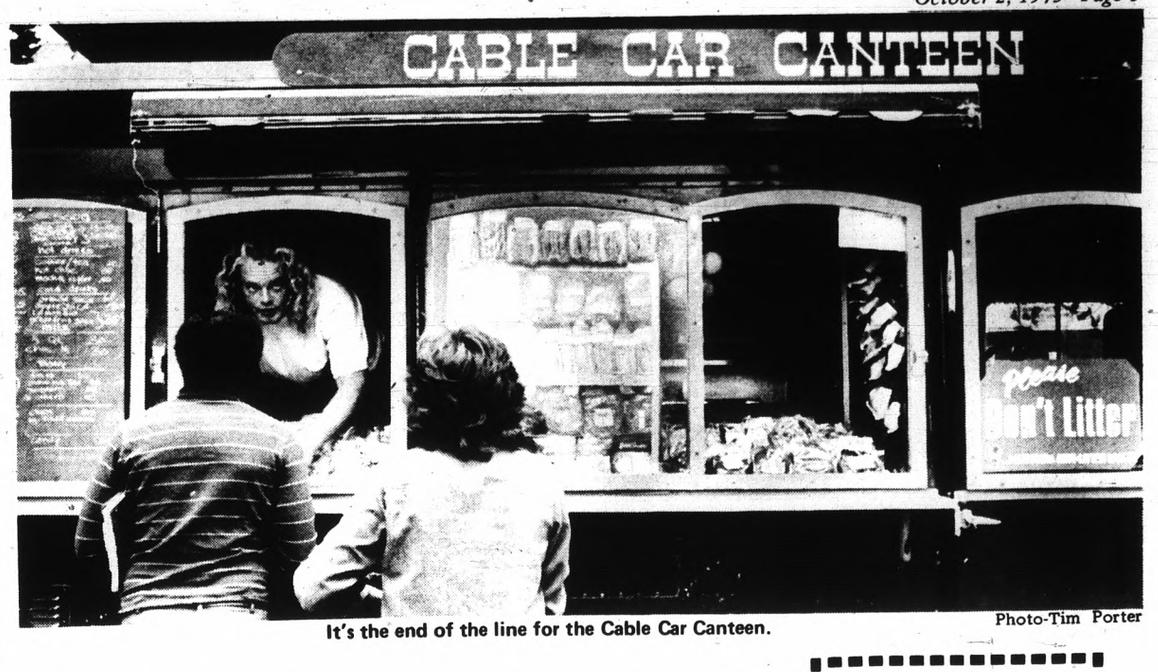
"San Francisco is not a 'headquarters' town," he said. "It's not like New York, Dallas, or Los Angeles. There aren't that many high level jobs. Someone wanting to go into fashion design here would probably end up working in the industry as a stenographer, as a salesperson, or as an office manager."

The main reason for the rough competition is the surge of college graduates in the middle of a recession, he said. Fifty per cent of job candidates in the 1970s are college grads, compared to 10 per cent back in the 1930s.

"People are schizophrenic about college," said Wallace. "They believe if they better themselves, they will get a better job. But this isn't always true."

He added that many freshmen and sophomores don't have any career goals, and it isn't until a student's final semester that he starts to think about a job. Wallace advises looking at job offers a few semesters in advance and taking classes which would help clinch a position.

"Many students don't want to leave the area although we encourage it," said Wallace. "Some students would rather stay in San Francisco and drive a cab than work as a psychologist in a smaller town."




It's the end of the line for the Cable Car Canteen. Photo-Tim Porter

## Line 'em up

# Walk and wait for Union food

by Marshall Kido

Crowds of hungry students now converge on Fenneman Hall for a quick bite to eat. Many of them would rather have bought something at the Cable Car, but as of last Friday, the green and brown replicas of the San Francisco landmarks are no longer on campus.

"We were told to close up shop," said Colin Gift, who worked in the Cable Car next to the BSS building. "Really, it's not like we're being kicked off campus, it's just that the AS feels that we're not needed on campus any more."

Cable Car met the needs of students who wanted a cup of coffee and a Danish but had only ten minutes between classes. "It was more convenient with Cable Car," said a student waiting in line at the canteen in the basement of Fenneman Hall. "I don't mind the walk, though."

"We drew a lot of people here during class breaks," said Gift. "Maybe that was the reason why we were asked to leave."

"They were only temporary food stands," said Jim Kirtland, Fenneman Hall director. "They were here because the SU (Student Union) wasn't totally operational. We're prepared to handle the large amount of students coming into the building for food and snacks now."

Martha's, Scandia Delicatessen, the Gold Coast Restaurant, and the Canteen are open in the new Union. It takes five minutes to get to the Union from the HLL and BSS building, another three to five minutes to get a cup of coffee and a Danish, and another five minutes to get back to the top of campus.

"I don't even try to get a cup of coffee between classes," said another student in line at the canteen. "There's just no time for it."

During Monday's lunch hour the wait for a taco and tostada at Martha's was about ten minutes. The Gold Coast's line stretched outside its doors, and the canteen had a ten minute wait for snack food.

"It took me about ten minutes for this yogurt," said a woman sitting down near the canteen. "The line isn't that bad in the morning, but during lunchtime I don't even try to get in here."

"We were easy to get to from the HLL and BSS buildings," said Gift. "It takes a long time to get to the SU building and back, and our lines weren't always that long."

The vending machines in the HLL's first floor serves quick snacks such as fruit cocktail, hot chocolate, coffee, and orange drinks. By noon the machines don't give change and there is no change machine in the room.

"We're looking into the resurrection of the food service in the HLL building," said Kirtland. "Maybe an arrangement like the one that used to be there." Kirtland said the food services in Fenneman Hall can meet the current needs of the students and that the other major restaurant will be open by next week.

The Union director doesn't anticipate asking Cable Car back to SF State. "Their contract ended, and there's really no need for them on campus," said Kirtland.

Gift, however, says the campus needs his services. "I'm waiting to hear from the University soon, asking us back," said Gift. For now, the spots where the Cable Car food stands once sold food to people in a hurry are empty.

# Bathroom elitism

Continued from front page

a few bars of "Pomp and Circumstance".

When he heard *Phoenix* was in the vicinity, President Paul F. Romberg barricaded himself in his executive suite washroom and left his secretary to fend off crusading reporters.

The lady knew of no formal policy on lavatories, muttered something about instructors in a hurry, then called for the crazy squad to get the lunatic who would bother with such a thing out of her office.

# Women attack MA orals rules

by Jim Sullivan

The Women's Caucus for Creative Writing and Literature, formed last semester at SF State, is proposing a revision of the Master Orals Examination Rules, which it hopes will permit students to study previously unrecognized woman authors.

The Caucus says many woman writers have been excluded from literature and therefore do not have a large volume of work, do not have criticism of their work, and are not classified "major" when they should be.

Before this semester, students enrolled in Creative Writing 820, the preparatory class for the examination, were required to study and be examined on three major authors---two of which could be contemporary.

The Caucus questions the method used to determine major authors. This is left up to the Orals Selection Committee, which is comprised of the instructors of the class and the graduate coordinator for creative writing.

At a recent departmental meeting, the Caucus proposed that all three authors be contemporary (to encompass more women authors who are being discovered now), and that the selection of authors be left up to the student.

Their idea was turned down, losing to a proposal by Herbert Wilner, class instructor, by an 8-5 vote. This ruling means that one of the selected authors may be contemporary, and that the determination of major authors stays with the Orals Selection Committee.

Of the 13 regular faculty members in the Creative Writing Department, two are women. Four of the five part-time instructors are also women, but only regular faculty is allowed to vote at the meetings.

The Caucus says most critics are males who generally reject women's writing because they cannot see it from a woman's perspective. According to the Caucus, this holds the Orals Selection Committee back from designating many women authors "major."

"It's impossible to define a major author," said Roz Spafford, member of the Caucus. "It is valid for students to read authors who don't have a big influence on their writing, but the student should make the decision."

Roz Spafford stumping for women writers

Frances Phillips, another member of the Caucus says the committee's denial of "major" status to some authors is like saying, "You can read it, but you can't take it seriously."

James Leigh is a member of the Orals Selection Committee and an instructor of the 820 class this semester.

"The department is divided. It's clear that the Women's Caucus is making demands we don't accept," said Leigh. "We can't approve borderline writers.

"We're teachers, and it's a big step to turn our job over to students," he said. "It's all a matter of politics, policy, and doing a good job."

William Dickey, Creative Writing Department chairperson, was requested to vote on the proposals, but refused to say which side he took.

"I'm not going to take a position," he said. "It's my part to implement what the department decides."

# Push-button balloting

Continued from front page

Karen Spencer and Barbara Burton.

According to Kathy Basconcillo, secretary to the AS legislature, Pinkney received a scholarship to another school; Singh left SF State to go into business; Hughes was accepted into pharmacy school; and Spencer graduated. Burton and Dawson resigned to devote all of their energies to studies.

Amendment A to the AS constitution will change the dates which students assume office.

The purpose of the amendment is to give the AS legislature more time to make up a budget.

The budget is currently drawn up by a special five-member committee during the summer, when many student groups do not have the opportunity to lobby for funds.

Amendment B will align the constitution with state law in the event the AS is dissolved.

The polls, located on the ground floor of Fenneman Hall will be open today from 9 a.m. to 9 p.m. and tomorrow from 9 a.m. to 5 p.m.

# UPC raps new budget

Continued from front page

Layoffs were another problem. Governor Brown took an ambiguous stand on layoffs, but UPC managed to include in the budget bill a stipulation that not more than two per cent of positions existing during the 1974-75 fiscal year be eliminated.

Uthman said the majority of the problems could be solved if "there was a reassessment of priorities in workloads by the administration with a return of priorities to the instructional level.

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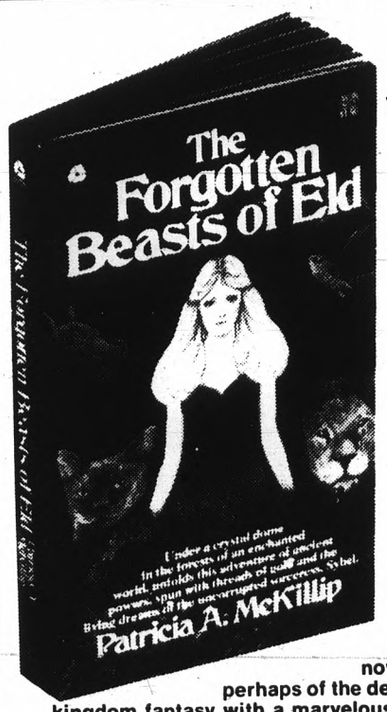

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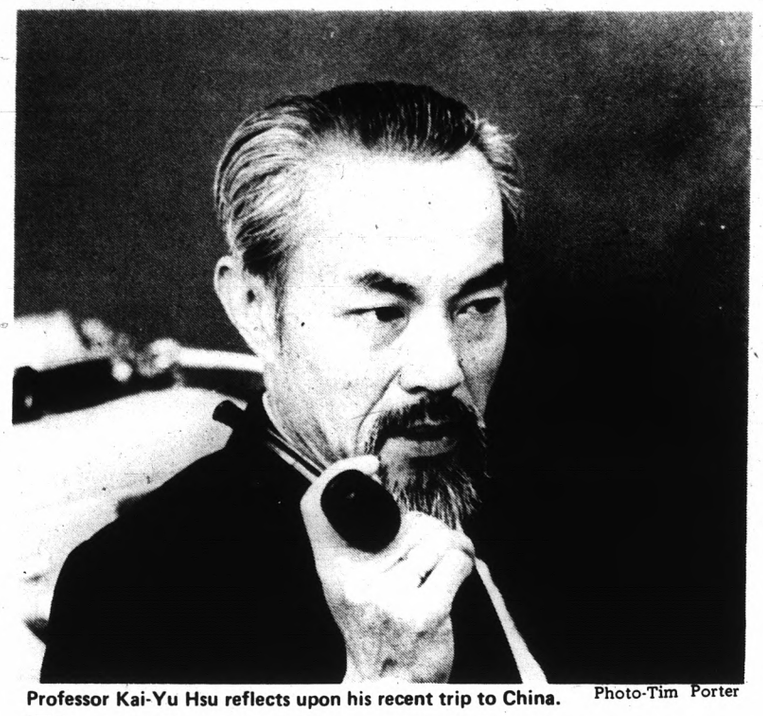

Professor Kai-Yu Hsu reflects upon his recent trip to China. Photo-Tim Porter

# *Professor returns to a `new' China*

**by Doug Kott**

For Professor Kai-Yu Hsu, going back to China was a very personal experience.

"I had very mixed feelings about going back" he said. "The emotional impact was very powerful. It is an experience that changes one's life."

Hsu, who is chairman of the Comparative Literature Department, returned to China recently to do research for his new book, *The Chinese Literary Scene*. It was his first trip home in thirty years.

"I had the thought of studying contemporary Chinese Literature, to see how it had changed," he said. "I especially wanted to study the younger writers, the ones who had grown up under the Red flag."

Before the Chinese Communist government took power, Hsu studied literature at the National Tsing-Hau University in Peking. Some of his work has already been published before he left.

During his trip, Hsu returned to the university.

"I was able to visit many of my old friends and contemporaries, and even some of my old professors. Some of them are still teaching, and they are over 70."

But Hsu said that visiting old friends was only a fringe benefit. His real reason for going was to get in touch with the younger writers, to see what they thought and what they wrote.

He found that the literary scene had changed.

"Literature is a weapon. As it is used now, it is the principal weapon of the Revolution." he said.

The Revolution, he says, is given as the motive for every action, in all aspects of life. "The standard question is, 'What is it for?' And the answer is, 'For the Revolution.' There is no other possible answer.

"There are no creative writers in China now, in the sense that there are creative writers in America. The reason for writing has changed. The desire is not primarily to create, but to help the Revolution."

"You notice that the younger writers in China now do not consider themselves professional writers, but professional revolutionaries. Writing is just their assignment."

Hsu left China for the last time in 1945, as a liason officer between the U.S. Air Force and the newly-formed Nationalist Chinese Air Force. When the Communist government took power, he decided to stay in this country, and continue his post-graduate education.

"I am sure that if it were not for these circumstances, I would have stayed in China," he said. "And then I would have been a different person, and I would think and behave differently."

Hsu said his visit was a powerful emotional experience.

"I tried to be very rational about it," he said. "I tried to react like a scholar, but I am also a writer. I have a certain sensitivity.

"There is a great deal about the nation that I admire," he said, "and a great deal about the intellectual life that I cannot stomach."

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# *AS delays gripe vets*

**Continued from front page**

program during the summer, defended the AS position, saying he had recommended that the program be funded and expanded to include graduate students.

When asked if any veterans had been on the committee, Kerber said there were but he couldn't remember any names. Later in the meeting Kerber said Jeff Sutro, vice-president of the Veterans Union, was on the investigative committee. Sutro, contacted after the meeting, said he had never served on the committee and was never consulted by any of its members.

The unidentified veterans spokesman charged that the AS cut off the funding of the program without really knowing what the needs of veterans are.

As he was saying this, he pulled from his files a report which had been initiated by the AS in July to study veteran needs in the Bay Area and which had been presented to the AS in August. He asked Kerber if he had ever seen it. Kerber glanced at it and said that he hadn't.

Ben Kuhen, an independant researcher, contacted 18 veteran related agencies throughout the Bay Area during the summer. In his summary he said, "First and foremost I see jobs as a dire need among veterans. Almost no veteran that I talked to who is going to school considers his G.I. entitlements adequate to meet his needs."

Kuhen went on to detail other readjustment problems veterans are facing and included reports from the agencies he contacted.

The spokesman read parts of the report to members of the committee. He questioned why non of them had ever read the report, and charged Kerber with incompentency.

Kay Carlsen, another Finance Committee member, said that whether the AS chose to accept the findings of the report wasn't relevant to its decision about the program's funding.

The veterans, sufficiently riled at this point by the answers they'd been receiving, broke off the meeting and went in to their own strategy session, promising to confront the committee again soon.

# Bias recalled at symposium

**by Linda Nanbu**

Four speakers presented divergent views Wednesday in a symposium on racism at SF State.

Speaking at the symposium, sponsored by the Student Coalition Against Racism, (SCAR) were Willie Tate, a San Quentin Six co-defendant, Elayne Jones, a tympanist who is suing the San Francisco Symphony on grounds of racial discrimination; Rashaad Ali, a member of the National Steering Committee of SCAR; and Susan Senger, an organizer for the United Farm Workers (UFW).

First to speak to the audience of about 40 people was Jones."I used to feel inadequate and inferior whenever I played with the "great white male Europeans," she said. "People told me, 'Why don't you play jazz!'

"Then I had the opportunity to teach a black music course in New York, and through the research I learned that the Afro and Asian people have contributed so much to classical music. Then I realized, 'hey man, this is my music too,' and became more determined to play in a symphony orchestra.

Ali, speaking on the racism in Boston and Louisville, said the movement is not against busing, but against black people.

"The violence that occurred during the summer was an extension of the busing," he said.

"What is needed are 100,000 National Guardsmen and state troopers from the Federal government to deal blows to the racists, and defend the black school children. Talking won't solve anything. We should use all the force necessary to defend the laws of the land," Ali said.

On the quest for black rights, Ali said SCAR is an action group. "We want to take action any time these racists run amuck. We cannot sit back and wait for someone to pick up the banner against racism."

Tate, speaking slowly and calmly, told of the events leading up to the trial of the San Quentin Six.

On Jan. 13, 1970, three black prisoners were killed in Soledad Prison by eight whites or associates of whites, an action Tate called "a case of racism".

The Monterey Grand Jury ruled the deaths were justifiable, and within one hour a white guard was found dead.

In Aug. 21, 1971, three prison guards and two prisoners were killed. In October, the San Quentin Six were indicted in Marin County.

The case was eventually thrown out of court because of a faulty indictment.

The Appellate Court of California eventually reversed the decision to throw the case out of court and the San Quentin Six are now being tried again.

"The case itself is really a coverup," said Tate. "The case is a fabrication. It ain't nothing. I expect all of us will be acquitted."

Singer, the last to speak, told of the history of the exploitation of the field workers.

Elayne Jones, fired from the San Francisco Symphony because of race?

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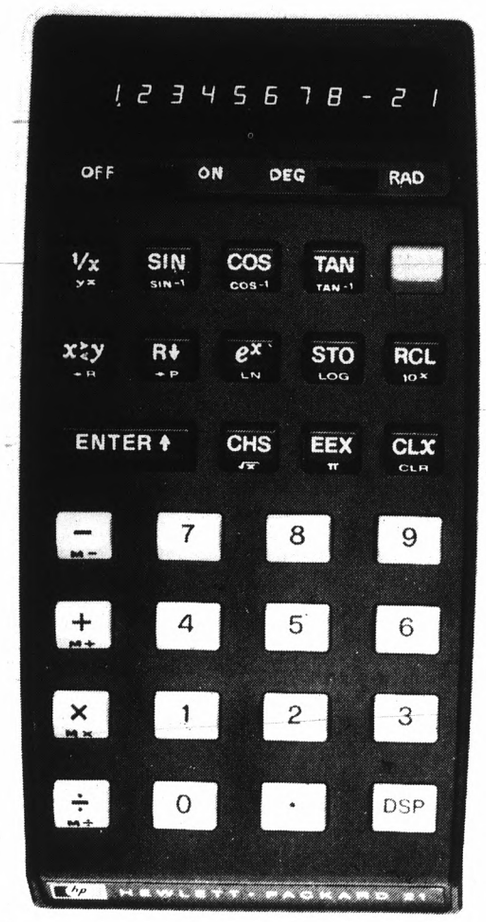


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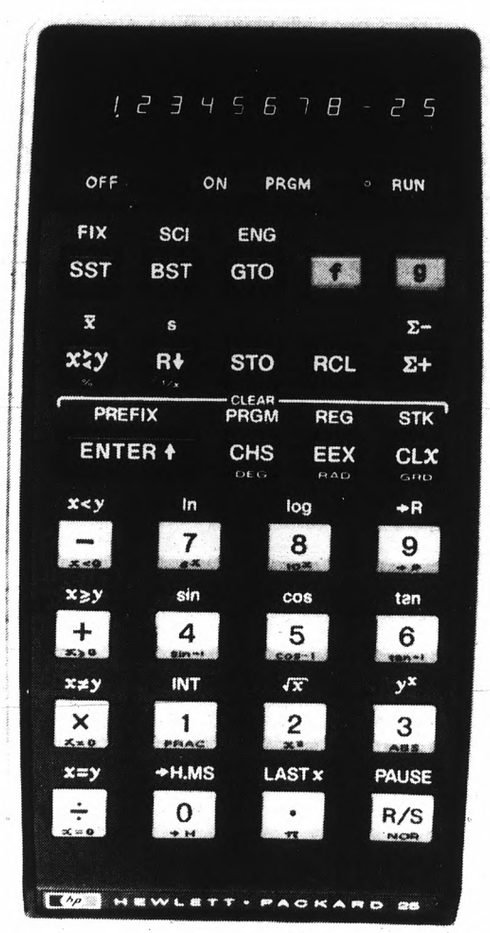


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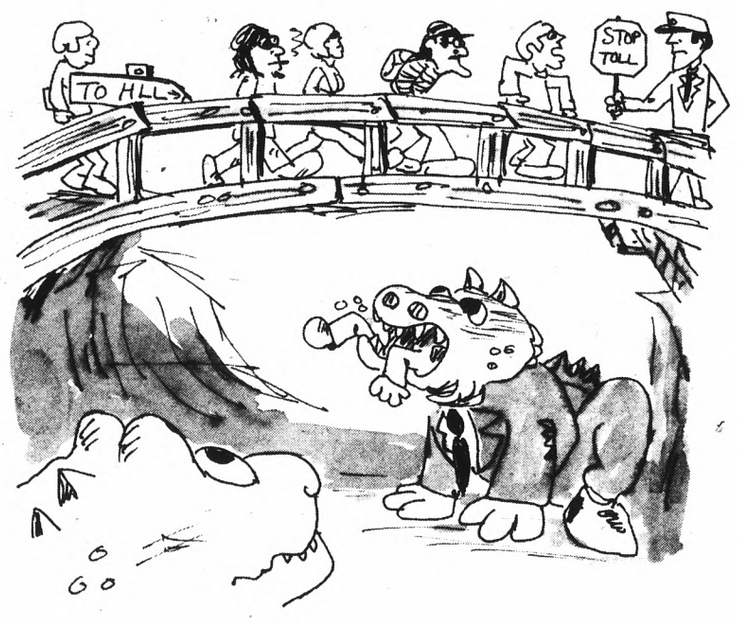
# Issues & Perspectives




## Time span

**by Jack Svirsky**

Yesterday, a time traveler visited this campus. He arrived from the not too distant future, and for no apparent reason left a sheet of paper containing the following headlines from the PHOENIX.

He then disappeared.

Here are the headlines:

*"HLL 'bridge' irks English teachers"*
*"HLL--AD bridge completed"*
*"Administration forms Bridge District"*
*"Administrators receive $50 per meeting"*
*25 cent toll instituted to pay costs"*
*"25 cent toll instituted to pay costs"*
*"Bridge toll raised to 50 cents"*
*"Administration forms Transit District"*
*"Bridge toll raised to 75 cents"*
*"Transit District buys buses"*
*"Bus service between HLL and AD instituted"*
*"Transit District orders custom ferryboats"*
*"Talk of toll raise to $1.25"*
*"First wheeled ferry arrives"*
*"Ferry breaks down on trial run"*
*"Transit District losing money"*
*"Meeting pay upped to $100"*
*"AS fund subsidize Transit District"*
*"Students revolt"*

And so ends the list. Are we doomed to create all of these headlines, powerless to change the future? Only time will tell . . . .

## The morning after the night before

**by Caroline Scarborough**

Monday morning. Seven-thirty. As usual, late again. Last night, I almost called an ambulance. For oxygen. Supposedly, a sure cure for a hangover.

Over the years, I have devoted careful research to hangovers. However, it always seems that whatever miracle cure I discover next, inevitably, it doesn't work. Probably because my sources tend to be unreliable. The only people who are really concerned about hangovers are serious drinkers. And the only place serious drinkers talk about hangovers is at parties.

Take last night, for example.

"Zuh bery bery best zing to gid rid of the morning after green death is oxyten, pure unadulterated ozzegen," said the kind doctor last night.

"Hey baby, zou full of undulating ozzengen?" he inquired as his arm slipped around my shoulder.

"Lizzen sweetie, don't listen to that quack," said his consultant. "I'm an authority on hangovers and my advice to you is just trust yourself to my care, I only live about two blocks from here and ya really should come home with me and sleep it off. My only sure cure for a hangover---sweet, sweet, sleep."

At least he's coherent. Maybe he's right, I thought. But when I turned around for more consultation, he was sound asleep on the couch.

Suddenly, all my mother's advice about hangovers and a lot of other things came back to me.

"Don't drink," she said. Simple and clear cut. However, her advice always involves thinking ahead, which I seem to be unable to do. Am I really my mother's daughter? Must ask some one.

"Hey Ericer, am I really my mother's daughter?"

Her only answer is, "Jeezus, you're totaled, time for us to go home."

Erica, my roommate is both a sensible drinker and a sensible driver. Everything was getting much clearer.

"Traitor, you're really my mother's daughter," I said to her.

"Now listen Caroline, what you need is about ten glasses of water and five aspirins. I'm an authority on hangovers," she said.

Haven't I heard that somewhere before. Paranoia sets in. Did I leave with the wrong person? It looks like Erica.

Erica complains about always ending up with potential alcoholic roommates as she rattles on about buttermilk, eggs in beer, eggs in worstershire, coffee, and something about doing yoga before going to bed.

My only thought is why don't I ever listen to good advice? You're right Mom, I will never drink again. Tequila, that is.

# You're going nowhere, baby

**by Pat Gerber**

Although 1975 has been designated as International Women's Year, there seems little cause for celebration.

Figures based on the 1970 Census of the population in the U.S. show that 60 per cent of all employed women work in the service industries in jobs defined as "mainly clerical and sales workers." The average wage is $111 per week.

Women with college degrees fare better, earning more than twice as much as those at the lower end of the education scale. But after four years of college, the median income for a woman is only $100 more than the median income for a man who has completed only one year of high school.

You haven't come a long way, baby, as the cigarette advertisment would have us believe. According to employment statistics, the only progress women have made in the job market is the number who have entered.

The labor force has nearly doubled since 1940, expanding from 32.1 million to 69.1 million. Women comprise nearly half of this increase yet remain on the lower end of the wage scale.

The education industry offers a supportive example of this situation. Approximately 70 per cent of the teachers in colleges and universities are men. But in elementary and high schools, the reverse is true.

At SF State, for example, the majority of teaching positions are held by men, according to a summary of faculty distribution dated June 1975. Of the 1576 faculty positions, only 490 are filled by women. This survey also shows that there are no women in administrative positions.

Although arbitrary sexist attitudes must change before women are treated as equals in our society, the problems for many women are as immediate and vital as theearningof one's daily bread.

Legislation was passed in 1964 to make it unlawful to discriminate in hiring and wage practices, but the mere passage of a law does not guarantee fair treatment.

Women competing in an increasingly competetive job market must be aware of their rights and the means to pursue a complaint.

Since the enactment of the Civil Rights Act, later amended in 1972, a special commission was created to handle any grievances a woman or minority had in the field of employment.

The Equal Opportunity Employment Commission (EEOC) prohibits hiring on the basis of classified stereotypes, advertising which groups job listings under the heading of men and women, and differences in vacation time and pay.

Any woman who thinks she has been discriminated against can call or write the regional EEOC office or send for a booklet entitled *Guidelines on Discrimination Because of Sex*, available through the EEOC office in Washington, D.C.

The courts are another alternative although the costs can be prohibitive. If a woman finds the necessity of going to court as the only solution to her problem, the possibility of joining in a class action suit may save time and money, besides providing the resources and clout of a group.

The passage of the Equal Rights Ammendment will hopefully eradicate many discriminatory hiring practices. But as can be learned from the past, the law doesn't automatically change the situation. A woman in today's job market must be aware of her rights and be willing to defend them.

## Fenneman Hall revisited

**by Penny Parker**

Fenneman Hall is the most controversial item to hit SF State since the Nazi visit last semester.

Centered among the montage of buildings representing past architecture, Fenneman Hall alone makes a definite comment on the art and architecture of today.

I like it. I enjoy the visual stimulation in space and time The design is innovative, sleek and terribly interesting.

To the less discerning eye the straight and simple lines of the construction appear harsh, but the simplicity of the building softens the angles if one takes the time to look.

I can relate to modern architecture. It stands for my world today instead of an attempt to imitate the complicated antiquated designs of the past. It's pleasing to my eye, visually exciting and unpredictable.

The modern cube furniture makes up the interior decor. It still smells new. I can't help wondering how long before the comfortable chairs and couches become threadbare and ready for Goodwill.

Beyond the artistic achievement for the campus, Fenneman Hall offers a college community center where students will meet one another outside of their respective majors and living locations.

A centralized place on campus where arts, science and people have met successfully to represent today's campus in structure and design.

## Cleaver's beaver

**by Bryan Scott**

I don't like them. They are just not me.

I'm referring, of course, to the latest thing in wearing apparel from Paris and former Black Panther Eldridge Cleaver, Cleavers, unveiled in the October 9 issue of Rolling Stone.

Cleaver modeled the pants from three differnt angles, emphasizing the seven inch appendage that projected conspicuously from the penile region.

"Walking tall . . . Walking proud . . ." the copy accompanying the photos starts off. And that may be the main hindrance in the revolutionary design, the fact that you have just GOT to walk. With a sensitive organ dangling out front, running is too dangerous.

There are lots of hypothetical situations that could prove embarrasing, if not outright painful. What happens if a person wearing Cleavers is the last man into a crowded elavator? Or he is standing in a packed streetcar, during rush hour, hangingonto the overhead handrail and into the face of a sitting passenger?

And how about the turnstiles in the library, or for that matter, turnstiles everywhere? One false move and . . . Bong!

All of the situations the Benson and Hedges people made famous are risky, with the public consumption of pornography positively indecent.

Cleaver, once a social revolutionary, has turned his attentions towards revolutionary clothes design. But he is letting emotional idealism, his trademark as a Black Panther, obscure the vital need for practicality in fashion.

He has become part of the bizarre, outlandish, self-destructive trend in fashion design such things as five inch platforms and two tone Cleavers represent.

For me, I'll stick to Levis. But for those who've got it, or want people to think they've got it, and want to flaunt it as well, these pants are dynamite.

Just don't forget the starch.

# Reflections

Editor:

Your article on Supervisor Barbagelata contained some mistakes about city workers' wages that can only further confuse people about this very sensitive political issue. Barbagelata has long opposed city worker's unions and he is making it one of the principal issues of his mayoral campaign. For this very reason you should have attempted independently to confirm what Barbagelata said. Instead, the article sounded like a Barbagelata press release and contained a number of untrue statements.

For lack of space, I will deal briefly with only three:

1) You claim that "under the Civil Service Commission's system of job classification, white collar workers . . . have no union." That's untrue. The Employer-Employee Relations Ordinance of 1973 provides that city workers can, by secret ballot election, choose a union that the city must recognize and bargain with in good faith over contract issues, including wages. White collar workers, professional employees, technical engineering employees and the supervisory personnel related to those three classifications are specifically mentioned in the ordinance as being covered by its provisions.

2) You claim that "the secretary at city hall often makes more than the executives." Yet, the top pay for a clerk typist is only $9620 a year. I'd like to see an executive making that little money. That might explain why the City is in such poor shape because we'd be getting only incompetents if we paid that little for highly trained professionals and administrators.

3) You mention the "strangle hold the unions have on the city budget." An examination of city workers' pay raises over the last few years, however, makes it obvious that no such strangle hold exists. For the bulk of San Francisco city workers, the 12,000 so-called miscellaneous employees, wages had risen, as of the end of June, by 50.9 % since the end of the 1966-67 fiscal year--well below the 61.1% average wage increase in the economy as a whole. And the 60.6% increase in the consumer price index during that same period reveals that these city workers are making less now, in terms of the purchasing power of their paychecks, than they were nine years ago. The largest wage increase the miscellaneious employees have received in the last seven years was the 6.42% granted them this past June, a month when the consumer price index rose at an annual rate of 14.4%.

The much maligned crafts workers received wage increases of 73.5% during the period under consideration. That's a higher increase than the consumer price index posted, but it certainly doesn't represent a "strangle hold" on the city budget.

City workers' wages are convenient and politically expedient explanation for the massive financial problems that American cities are facing these days. Politicians like Barbagelata declare war on city workers' unions and most of the press dutifully enlist in the battle. The financial shape of our cities and the living standards of the American people (government employees make up one fifth of the nation's workforce), however, are too important for the press to deal with in such a biased and cursory manner, even though demagogic politicians may encourage it.

Paul Rosenstiel

Editor:

In this week's student government elections there will be two slates claiming to be "socialists." We in the Spartacus Youth League feel that neither slate deserves a vote from those students looking for a revolutionary alternative. Though the SYL has run in campus elections in the past, using them as a forum ro present a revolutionary analysis and working class program, other priorities prevent our participation in the current election. We do plan to field a slate in the Spring.

The program of the ex-Trotskyist Young Socialist Alliance is an accomodation to Democratic Party liberalism. In Boston the YSA demands that the same Federal troops that waged a genocidal imperialist war in Indochina, suppressed ghetto rebellions in the 60's, and have viciously smashed workers strikes, be called in to "defend" the black school children. The YSA's latest liberal concoction, the National Student Coalition Against Racism, uncritically supports the NAACP, which has justifiably earned the reputation as an organization of "Uncle Toms." Preaching moderation and respectability, the NAACP channels militant black struggle into the arms of the Democratic Party, the party of big business and George Wallace. While the YSA boasts of its "fight against racist attacks," it has cowardly called for and defended the right of free speech for Nazis who stand for the annihilation of blacks, Jews, ethnic minorities, and the destruction of the labor movement. The YSA's explicit capitulation to the witchhunt atmosphere that prevailed on this campus when the Administration attempted to purge left groups associated with the anti-Nazi demonstration. These policies are not isolated atrocities. The YSA's history from the early 1960's has been one of "respectable" socialists, consistently tailing middle class protest movements in order to cement an alliance with the liberal bourgeoisie.

The Progressive Labor Party Candidate's more militant verbiage is only a cover for a similar reformist program. Their constant invective to fight "racist ideas" is simply liberal guilt tripping. They substitute a soul-cleansing campaign to purify the university of "bad ideas" for the necessary struggle to smash the capitalist system, the source of racial oppression. In Boston, they have adopted adventurist tactics against the racist mobs, which in the absence of mass support could easily pave the way for a bloodbath against the black community. Recently, PLP has lined up behind George Meany's and Solzhenitsyn's anti-communist bandwagon, condemning the sale of grain to the Soviet Union. This is consistent with PLP's refusal to defend the Soviet Union and China against imperialist attack, thus giving the US bourgeoisie the green light to whip up chauvinist hysteria that could lay the basis for a Third World War. Progressive Labor's "militancy" is just the flip side of their reformism; while pushing substitutionalist tactics in Boston, they ran a candidate last year in the Democratic Party primary in Washington, D.C.

Unlike PLP and the YSA, the Spartatcu Youth League has fought to mobilize the labor movement in conjunction with the black community to defend the endangered black school children. Rather than rely on racist Federal troops, we call for Labor/Black defense and the extension of busing to the suburbs. Here at State, the SYL is well known as the organization that initiated the united-front demonstration last Spring against the Nazis. On the Berkeley campus, we mobilized hundreds of students against ROTC and Ford's imperialist intervention in the Mayaguez incident.

In order to fight racism, sexism, imperialist war, and the oppression of youth, the SYL program emphasizes the political independence and centrality of the working class and the need for a socialist revolution. Don't waste your vote! Those students interested in revolutionary socialsm should check out the revolutionary Trotskyist program and strategy of the Spartacus Youth League.

Mitch Lerner
Spartacus Youth League

PHOENIX 1975

*Phoenix is a weekly laboratory newspaper published during the school year by the Department of Journalism, San Francisco State University. The official opinions of the Phoenix editorial board are expressed in the unsigned editorials. The editorial content does not necessarily reflect the policies or opinions of the Department of Journalism or the university administration.*

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# Union designer speaks

**Continued from front page**

twenty campuses. There is a certain 'automatism' in the state system. It is almost like a remote control of 20 campuses--many things are automatic.

**Phoenix:** Why is there no access to the towers for the handicapped?

**Clay:** That's a very loaded question, and I want to make myself very clear. I initially designed an inclined elevator which would have given students access to all levels of the towers. The estimated cost of the elevator was considered too costly by the Chancellor's office, and it was not included.

The state requires only that a certain percentage of a certain facility must be accessible to the handicapped. Certain things are provided, but not all of them.

**Phoenix:** What is the origin of the "sound/silence" theme in the towers?

**Clay:** That was an idea which was suggested by a group of students, and which I like to feel I crystallized. The purpose was to design one tower where people could go to meditate or practice yoga, to be quiet and seek their own level of consciousness. This would be done by one person individually or by a couple--like two people in love.

The other tower is to be a place where people can go in groups and experience sound. They can get involved in acid rock or whatever and not disturb anyone else. For this purpose we designed a system in which a person picks up a telephone and orders a tape, which is then played into a listening space.

**Phoenix:** Many people have complained about the cold atmosphere of the building.

**Clay:** I think that may be because it hasn't been moved into properly yet, and there is no landscaping either.

One disappointment I had concerning the building was that I was not allowed to design the furnishings. Union director Jim Kirtland brought in all of the furniture from some other union he was associated with previously.

**Phoenix:** Why is the Bookstore located on different levels?

**Clay:** The manager of the bookstore is responsible for that--it was not originally designed to be that way. Although I wanted the bookstore to be on different levels, I would have put all of the textbooks on the lower (basement) level and then placed all of the supplies and general reading on the ground floor. The ground floor was intended to be sort of a bazaar, a marketplace, where students could buy and sell things in a colorful atmosphere.

**Phoenix:** Some people have said the building is not functional, that it does not meet students' needs.

**Clay:** The only thing I can say to that is, where were they when the building was being planned and people were asked what should go into it? There was tremendous input into this building. It was not done in isolation.

**Phoenix:** Are you still involved in the Union project in any way?

**Clay:** Oh, god yes. The contract hasn't been completed yet. I would say the contract is 99 per cent completed, but it still has to be checked out, and all of the legal and technical things must be taken care of.

**Phoenix:** There are rumors you lost money on the Union.

**Clay:** Yes, that's true. I did lose money, as well as blood, sweat, and tears, but without any ill feelings whatsoever. I put much more time and energy into the building than a large commercial firm could have.

# Former professor candidate for sheriff

**by David Taxier**

He answers questions in the measured tones of a man running for office, which he is. Gene Prat is a candidate for sheriff of San Francisco.

A former business professor at SF State, Prat's administrative and academic experience differs greatly from the law enforcement backgrounds of his five opponents.

Yet Prat probably earned his baptism of fire in another service he performed at SF State, that of liason between the students and the president at the time, S.I. Hayakawa.

Prat couldn't have picked a more eventful period for his involvement with the college. He was first hired in 1964 and resigned as an instructor in 1971 to work as Hayakawa's administrative assistant. Neatly tucked in between was the most important happening in the school's history, the student strike.

"That was a very difficult period," he recalls. "One thing that bothered me very much (was) when my briefcase containing a collection of term papers was taken from me and never returned. It was an incident that only involved two or three people, and that was not reflective of the entire student body."

"I found during the student strike that most students were reasonable and willing to discuss problems that existed at the time. There was a small handful of students who were not open to communication. This has always bothered me because once conversation stops it's very difficult to resolve any conflict. I suppose this is one of the principles of the democratic process."

Prat's work as liason led to a close association with Hayakawa. He expresses openly his admiration for the former president.

"In the course of acting as an informal liason Dr. Hawakaya and I became close personal friends, and I became more and more involved with his work, particularly as it pertained to external studies and continuing education.

"I think he (Hayakawa) is one of the greater thinkers of our time. He's a man who has a vast resource of information available to him because of the many and varied experiences he's had.

"You have to remember that he grew up in an era that reflected great social change," said Prat. "To incorporate all that learning into my thinking and experiences has been the opportunity of a lifetime."

The liason post came to Prat when Hawakaya assumed the presidency because "I was a young faculty member with a good rapport with students."

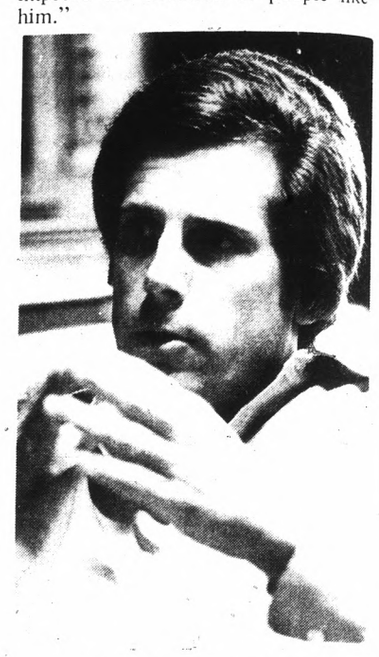
Prat's stay at SF State ended with his acceptance of Hayakawa's offer to work as his aide. He also wanted to earn his doctorate at UC Berkeley.

"It was an opportunity to do something new and different," he says simply.

Prat's decision to enter the race for sheriff required long term thought, he said.

"It developed in a friend of mine who I went to high school with at Mission, who spent a good amount of time in our county jails. We both came out of the same background, the same high school, and I pursued a life of education and he pursued a life of crime.

"We talked and he told me the things that were not available to him because he had been in jail and it made me think about what could be done to improve the situation of people like him."



Gene Prat , sheriff candidate

# Spartacus Youth League hawks class revolution

**by Andy Shapiro**

"We have the only correct strategy to smash capitalism and organize a working class revolution in the United States," said Mitch Lerner, an SF State member of the Spartacus Youth League (SYL).

Lerner, a 25-year-old history major, said the Spartacus Youth League is a nationwide organization which seeks to win students to a revolutionary program and party in order to make a revolution in this country.

"We (the SYL) want to change the property relationships in this country, away from private ownership of property to government ownership of all wealth and land; a government controlled by the working class, not the rich and powerful," said Lerner.

The League, in its second year on campus as of this semester, is best known for initiating a demonstration to throw members of the American Nazi Party off campus last spring. The Nazi group had been invited to speak before a seminar class of Ted Keller, professor of international relations.

League coordinator Irene Goldman said the group has several activities planned for the fall. Among them are a Marzist study class, debates with the campus Zionist group and the Young Socialist Alliance, and fund-raising drives to support the defense of a fired militant worker and an accused murderer.

The Marxist study class is patterned after a miniature forum and is held in SYL members' homes. According to Goldman, people in the class discuss solutions to various problems the working class faces throughout the world.

The class is currently studying strategies to fight black and female oppression in this country, tactics of revolutionaries in the trade unions, and solutions to the problems in the Middle East, said Goldman.

The SYL also plans to participate in a debate in late October with the Zionist group on campus. "The SYL is opposed to Zionism, the movement of Jewish people advocating the immigration of all Jews to Israel," said Goldman. "We are against Israel because, as a capitalist country, it suppresses its working class. Israel also suppressed the Palestinians when the country forced them out to refugee camps."

The SYL also denounces Israel for being a nationalistic and religious state, where a person of Jewish race or religion in that country is better than anyone else there, according to Goldman.

"Most of the people in the United States are in favor of Israel. We want the students to hear the other side of the story—why Israel should be disbanded as a nation and turned into a socialistic Palestinian state," she added.

A debate between the League and the Young Socialist Alliance (YSA) at SF State is being organized. "Most students think that the YSA and SYL are the same or at least have the same philosophies," said Lerner. "These students are mistaken. The debate will help point out the differences between us and the YSA."

"The main difference is that we want to completely change the social system in the U.S.," he added, "while the YSA is content to just reform, not tear down, the status quo.

"Don't get me wrong. The SYL supports reforms in society along the lines that these slight changes are better than nothing. But reforms do nothing to solve the main problem of this country—capitalist greed and selfishness."

The SYL is also trying to make students aware of the case of Philip Allen, " a black student framed by the Los Angeles Police Department on a murder charge that they (the police) themselves are guilty of," added Goldman. "We are trying to get students to donate and help raise money for Allen's defense."

The SYL also got students to walk the picket line with members of the International Longshoremen's Worker's Union last year, in order to boycott an arms shipment to the military junta in Chile. The League is opposed to the junta because of its suppression of the working class.

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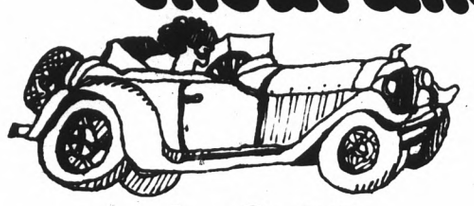

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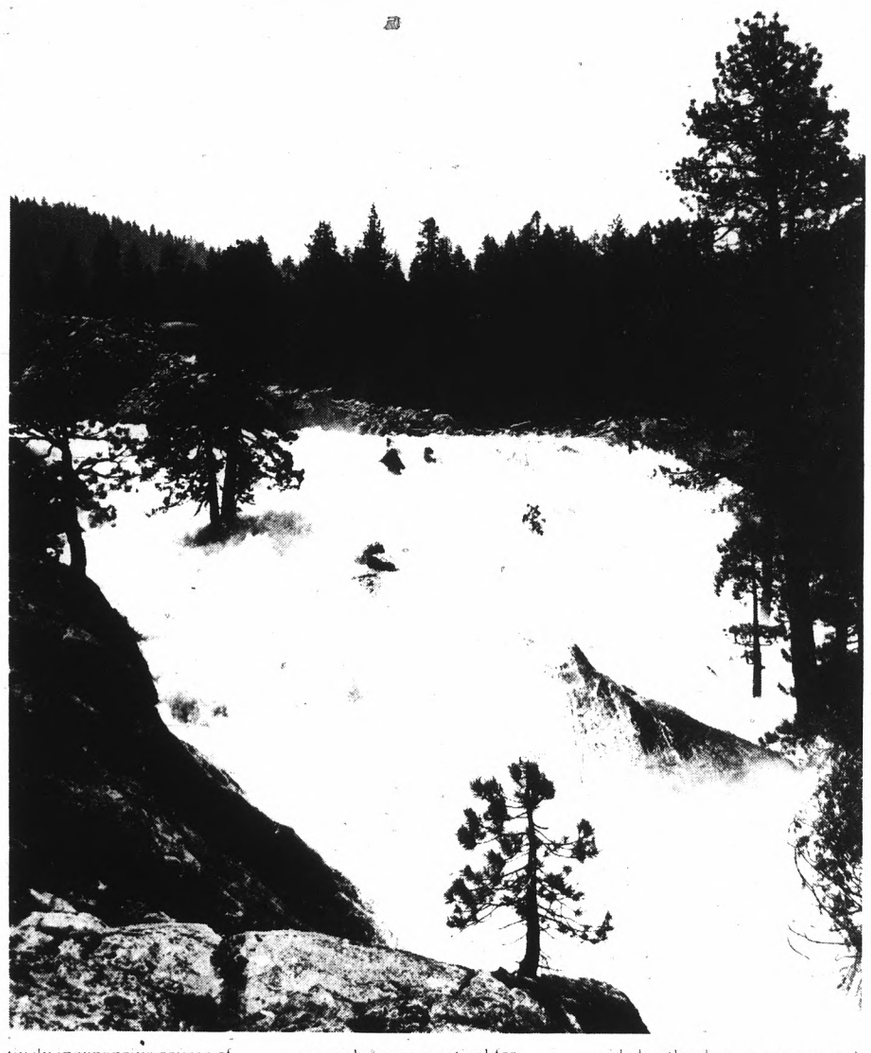

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## Dave Fix and Gerry Gaintner

# New coaches trying to turn things around

by Jim Sanders

Gerry Gaintner and Dave Fix are throwbacks to the coaching philosophy of John Wooden.

The new SF State water polo and cross country coaches believe strongly that there are more important things in life than whether their teams win or lose.

"I believe that the competitive experience for an athlete should be a good life experience," said Gaintner, the water polo coach. "The relationships you develop with your coaches and player are just as important as whether you win or lose."

Fix agrees with him. "My personal philosophy can be summed up in something Mahatma Gandhi once said, 'Full effort is full victory'."

The two coaches come to SF State from different educational and athletic backgrounds. But, they both face the challenge of rebuilding a team that finished last in the Far Western Conference in 1974.

Gaintner, a slender 33-year-old with a rapidly fading hairline, is eager to get started with his young water polo squad.

"I realize that the program is a little down right now, but that's to be expected," he said. "After all, there has been a new water polo coach each of the last four years."

DAVE FIX
Cross Country Coach

The new coach says he hopes to lend stability and a more positive attitude to this year's team. "We have the potential to be a very good aquatics team, but we have to start thinking positive," he said.

Gaintner comes to the job with a reputation for bulding solid swim teams. At Scottsdale, Arizona, he coached a high school swim team for nine years, compiling a record of 60-5.

Although he has been associated with swimming for the last 15 years, Gaintner has many interests outside the sport.

In his spare time, he enjoys listening to classical music or attending an opera or ballet.

"It's exciting to be in San Francisco, and I consider this to be one of the greatest cities in the world," he said. "I hope to stay here for a long time."

Fix, who will also be track coach, taking over for Gayle Hopkins, would also like to settle down at SF State.

"I enjoy it here, and I would like to concentrate on making our runners competitors for the Far Western Conference title," he said.

A quiet, soft-spoken man by nature, Fix realizes that rebuilding the team will take time.

"We know that we'll never be able to compete with the big schools for the superstar athletes. We can't give the scholarships that they can. But there are a lot of fine runners in this area who won't get scholarships from the big schools and yet have outstanding potential," he said.

A former long distance runner himself, Fix has been interested in the sport since the eighth grade.

"My father was a track coach and I was the only kid on the block with a high jump pit, hurdles and a pole vault built into my own backyard," he said.

Fix went on to a spectacular career at Lewis & Clarke College in Oregon, where he was twice named All-Conference in cross country, and was a three-time cross country champion in Oregon's Amateur Athletic Union.

Fix, 27, has already accumulated five years of coaching experience at such schools as Eastern Illinois University, Eastern Oregon University and the University of Oregon.

GERRY GAINTNER
Water Polo Coach

The new cross country coach is pleased with the cooperation he has received at SF State. "The faculty has been very helpful and the athletes are dedicated and enthusiastic," he says. "I'm very pleased with the job."

Paul Rundell, the SF State athletic director, seems equally impressed with the jobs being done by Gaintner and Fix.

"We're very impressed with them, not just from the standpoint of knowledge and ability to coach, but also with their organization and enthusiasm for the job," Rundell said.

He said that Gaintner and Fix were selected out of over 30 applicants for their respective jobs. Rundell said they are both presently working for their Ph.D's in Physical Education.

"We think we hired two of the best coaches around," he concluded.

# Gators home at last after big upset win

by Phil Weidinger

It was a case of Mr. Hyde changing to Dr. Jekyll last Saturday, as SF State reversed a trend of poor football by upsetting Los Angeles State, 21-14, evening their record at 1-1-1.

At last the Gators will play a home game when the University of Puget Sound comes to Cox Stadium for a 1:00 p.m. game on Saturday.

Defensive backfield coach Carl "the Hawk" Clendenon said Puget Sound is an excellent team.

"They're probably the best team we'll have played so far," he said. "They're big, quick, fundamentally solid, a very physical team. We're looking for a close game."

Last year Puget Sound whipped SF State 28-0.

Both the offense and the defense will have to be consistant if the Gators plan to beat Puget Sound.

In the LA State game, the Gator offense scored all the points for the first time all year.

Led by senior quarterback Dave August, and a line that protected him all day, the offense finally put it together.

August, who was unable to practice all week due to a bad knee, threw to his cousin Ed August for close to 200 yards. The two hooked up on touchdown passes of 62 and 58 yards.

A ground game that was termed "almost non-existent" last week by coach Vic Rowen, managed 80 yards to complement the passing game.

The defense also had a good day. They held the highly touted LA State passing game to just over 100 yards.

Clendenon was pleased with his units' play. "Overall, the defense did a good job," he said. "We broke down a few times allowing the big play, but other than that we were pretty consistent."

With the victory against LA State, the Gators now believe they have the confidence it takes to win. Clendenon described the teams' attitude as "higher than before. The players are starting the believe what the coaches have been telling them, that they are a good team."

Offensive tackle Barry Clark, agreeing with that statement, described the LA victory as "a key game."

"Offensively, we gained confidence, because we scored all our touchdowns. We didn't have to depend on the defense for that," said Clark.

Clendenon said both Ed and Dave August on offense, and Quinton Brown at defensive tackle had exceptional games.

For this Saturday's game, the Gators are working on their running attack, which is beginning to show signs of life. But the main emphasis will be on the passing game and the sore knees of Dave August.

Game time is 1:00 p.m. and the admission is $.50 with student body card. General admission is $2.50.

# Sports

## Scoreboard / Schedule

| | |
|---|---|
| WATER POLO | |
| SF State | 1 |
| San Jose State | 26 |
| CROSS COUNTRY | |
| SF State | 35 |
| Nevada-Reno | 21 |

Football--Sat., Oct 4 vs. Puget Sound. Here 1 p.m.
Volleyball--Fri., Oct 3 vs. UC Santa Cruz. Here 7 p.m.
Water Polo--Fri., Oct 3 vs. Cal Poly, San Luis Obispo. Away 4 p.m.
Swimming--Thurs., Oct 2 vs. Sacramento State. Away 3:30 p.m.

# This could be the year for women's volleyball

Photo-Martin Jeong

**Melanie Coyle (right) spikes the ball to teammates Karen Gai and Maureen Stephenson who attempt to stop it with a double block.**

by Marshall Kido

The bump, dink, and spike are not disco dances, but techniques that this year's women's volleyball team hopes they will do well enough to take them to their division championship.

"This team by far, is the best volleyball team here at SF State in years," said coach Gooch Foster. "We have a lot of potential, all we need now is a little more experience."

Foster said her standout players on the team are Marty Kennedy, a transfer student fron UC Berkeley, and returning players Sharmon Candee and Dianne Vandruff. "Marty is an outstanding player, and gives the team a real shot in the arm," said Foster.

The team is undefeated so far, beating Mills College and the College of San Mateo. She said her team can take the AA division, which includes UC Berkeley, Nevada-Reno, Sacramento State, and Sonoma State.

"We're a strong team this year," said Foster, "and we are realistically looking at a division championship."

Friday's game at SF State against UC Santa Cruz "should be an easy game," she said. "We're counting this game as a practice, and we should breeze through it."

# San Jose stops booters

by Ben Finnegan

With the Far Western Conference opener just two weeks away, the SF State soccer team is getting ready by playing against tough non-league opposition.

After their near upset of national powerhouse USF, the Gators fell to San Jose State, 3-1, last Saturday night.

The Gators are off this week but next week they face Pacific and Stanford before the FWC opener with Sacramento State.

Coach Art Bridgman said both teams were not very sharp in the San Jose game.

Bridgman praised goalie William Gunn and backs Brandon Spier and Jose Avila whom he said "all played a good, steady game."

"We have a couple of weeks to get it together before conference play," he said.

The Gators have not yet settled on a consistant 11 man lineup, and Bridgman said he feels this has hurt the team's progress.

"I think the team unit will grow once we get to know who the 11 starters are," he said.

He said however, that this years team is better at this point in the season than the 1974 team.

The defense has played well so far, but Bridgman said the offense "is poor in its preperation of attack."

The junior varsity team also lost to San Jose 5-0.

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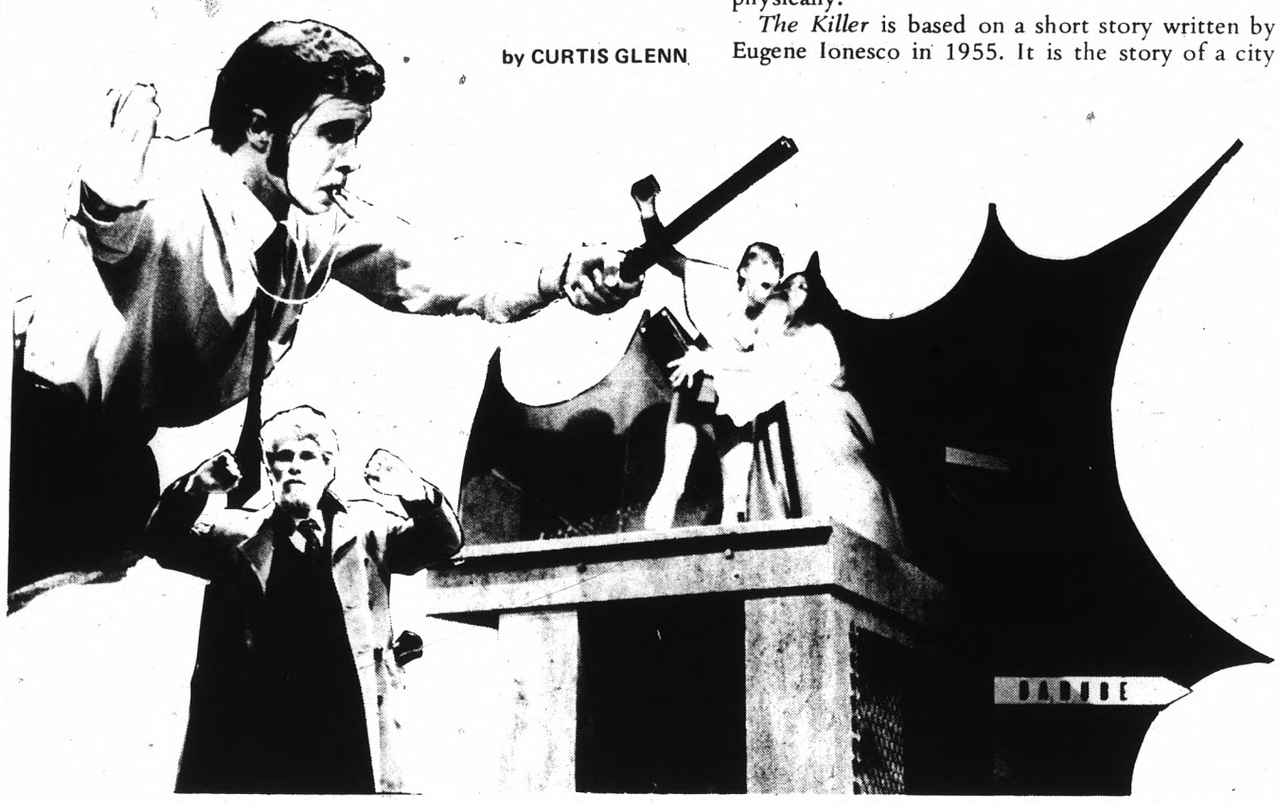
# *'The Killer'--- abstract vision and verse*

by CURTIS GLENN




PHOTOS—TONY REMINGTON

Mother Peep stands at the edge of the overpass and spreads her arms wide. "Vote for me and my geese!" she cries.

The unique stage has been set: half-completed freeway, bridge over the Danube, road signs, chain link fence, stop light and Burgermeister beer.

The stage is the concrete part of *The Killer*, the play that will open SF State's fall drama season Thursday night. The play's dialogue is even more abstract than the stage.

Mother Peep shoves her attacker through the manhole with her foot and turns to the audience. "Me and my geese have liquidated him!" she proclaims triumphantly. "But," she adds sadly, "only physically."

*The Killer* is based on a short story written by Eugene Ionesco in 1955. It is the story of a city terrorized by a fiend who calmly and quietly kills indiscriminately for the sake of killing.

Martin Esslin, author of *The Theater of the Absurd*, has said that *The Killer* ranks as a major absurdist work.

The technical effects, and the stage itself, are very complex in this production. This is part of director Steve Keener's adaptation of Ionesco's unusual style.

Special lighting, sound effects, and projections will be utilized to create "a progression of states of consciousness: from fantasy to hard-core reality, into the depths of a nightmare," said Keener.

Keener was formerly with Pasadena College and has been associated with SF State since 1973 as a graduate student in drama.

In a news release Keener said, "This play has something to offer the '70's in our contemporary socio-economic struggles and industrial dilemmas. It will provide a substance for re-evaluation and a stimulus for thought of the turmoil and disillusionment encountered in the '60's.

*The Killer* will be a means of reflection in our search for a new morality."

The play will feature drama major Ed Johnson in the lead role of Berenger. The rest of the players take multiple roles, playing at least two characters each.

The stage, in the Arena Theater in the Creative Arts Building, was completed last July and has presented some problems for the production. Lighting can only be done from one side, and seating capacity is minimal due to the size of the set.

Eighty to ninety people will be able to get in each night to see what Keener calls an "exclusive experience."

The cast of *The Killer* has been working together, both on and off the stage, since last June in an effort to create the close-knit group that is necessary to pull this type of play off. Keener said that the group is tighter than most at its current stage of development.

*The Killer* will run Thursday through Saturday, Oct. 2,3, and 4, with curtain time at 8 p.m. General admission is $2; $1 for students.

# ARTS

## Student poets to be heard

by Patty Konley

San Francisco has long been the subject as well as the center for various forms of poetry. However, unknown poets may encounter difficulty in finding a receptive audience.

The Poetry in the Schools program is designed to help students find that type of audience.

"We operate on the premise that student poets have just as much right to be heard by their contemporaries as published poets do," said Eileen Malone, office administrator of the program and creative writing student.

For the past two years, under the direction of Dr. Franciso Gretton, assistant English professor, Malone and assistant, Deborah Lauricella, have coordianted on campus student poetry readings from Room 240 in the Psych. building.

"We feel that on campus student poets have a special need. Here, where students' writings are constantly picked on for gramatical or spelling errors, the student needs an outlet for direct unedited communication," Malone said.

"Because many of these readings are printed in *OR*, a Bay Area poetry magazine, we help establish aspiring student poets. Once a semester we also offer student poets the chance to televise their works all over campus with the aid of the Broadcast Department."

Until the Poetry in the Schools program moves into its firelit, pillowed lounge in Fenneman Hall in November, student poetry readings are being held at the Ecumenical House from 1:00-2:30 every other Tuesday starting Oct. 7.

# Yes, we have no bananas

by Sandra Hansen

, It's hard to determine whether the hysterical reaction of local crowds to *Beach Blanket Babylon Goes Bananas* is due to the merits of the performance or to the fact that the whole audience is smashed to the gills by the time it starts.

Because the musical revue has been playing to sold-out houses every night since its opening, it is necessary to arrive almost an hour before the performance starts to be assured of a table.

Once there, the cocktail waitresses hustle drinks with an almost frightening determination, and it doesn't take long for even the strongest head to get thoroughly schnockered.

This scientific explanation partially accounts for the screaming, hysterical ovation given to star Nancy Bleiweiss when she trots out from behind a surfboard dressed as Glinda the Good from *The Wizard of Oz* and trills a rousing rendition of "California, Here I Come."

Almost, but not quite.

The other reason for the overwhelming audience reaction to *Beach Blanket Babylon Goes Bananas* is the fact that it is one of the most fantastically entertaining shows to come to San Francisco in a long while.

Even through this reporter's alcoholic haze, (ooh, that Red Mountain), the total professionalism of the cast of *Beach Blanket Babylon* glittered like a crystal champagne glass (they served that too).

*Beach Blanket Babylon* is impossible to describe (even if you stay sober). From the moment the orchestra (dressed as poodles, naturally), strikes up a snappy rendition of "Yes, We Have No Bananas," the show takes off with 90 minutes of sheer, unadulterated insanity.

Where else but within the previously dignified walls of the Club Fugazi can you see Mr. Peanut singing "Twilight Time" while M&M Plain and M&M Peanut look soulfully into each others eyes? Where else but in crazy North Beach can you observe Joe Buck and Ratso Rizzo doing a hat and cane routine to "Puttin' on the Ritz?"

The star of the show is SF State alumnus Nancy Bleiweiss, a performer of seemingly unlimited talents. Possessing an operatic voice, fine comic timing and eyes like Eddie Cantor's, she takes command of the stage from the moment of her many grand entrances, and never lets it go.

It is she who is given the most outrageous costumes (she appears at various points as Carmen Miranda, Dolly Levi and as Tammy Winette--complete with six-shooters and a three-foot hairdo), and most of the solos. But it is she who wins instant rapport with the audience and manages to earn its slavish devotion by the end of the evening. And it is she, whether performing an aria from "La Traviata" or a torchy version of "Where the Boys Are," who consistantly brings down the house.

That is not to say that the rest of the cast merely supports Bleiweiss. In fact, each member could easily have a show built around him or her, as well. Special mention, however, should go to Glenda Glayzer, who stops the show with a superb rendition of "Am I Blue?" and Tony Michaels, who is always impressive, whether singing, tap dancing, or impersonating Yul Brynner (yes, really).

Producer-director Steve Silver deserves a lot of credit for achieving the impossible--creating a unique, never-before-seen concept in local musical entertainment--and pulling it off. It is hoped that San Franciscans can see many more creations from this extremely talented man, one of the freshest young minds that the currently muddled mess called local theater has produced.

*Beach Blanket Babylon* can be seen Wednesday through Sunday at the Club Fugazi, 678 Green Street. Because the show is so popular, it is strongly advised to purchase tickets ahead of time, (admission is $4.00).

But for God's sake, watch out for those cocktail waitresses!

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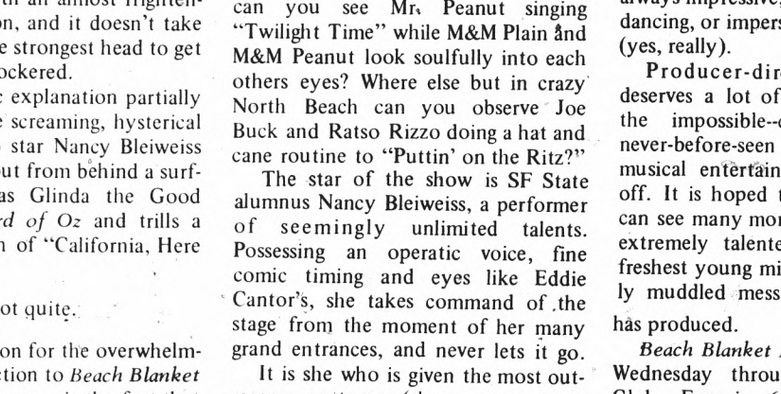
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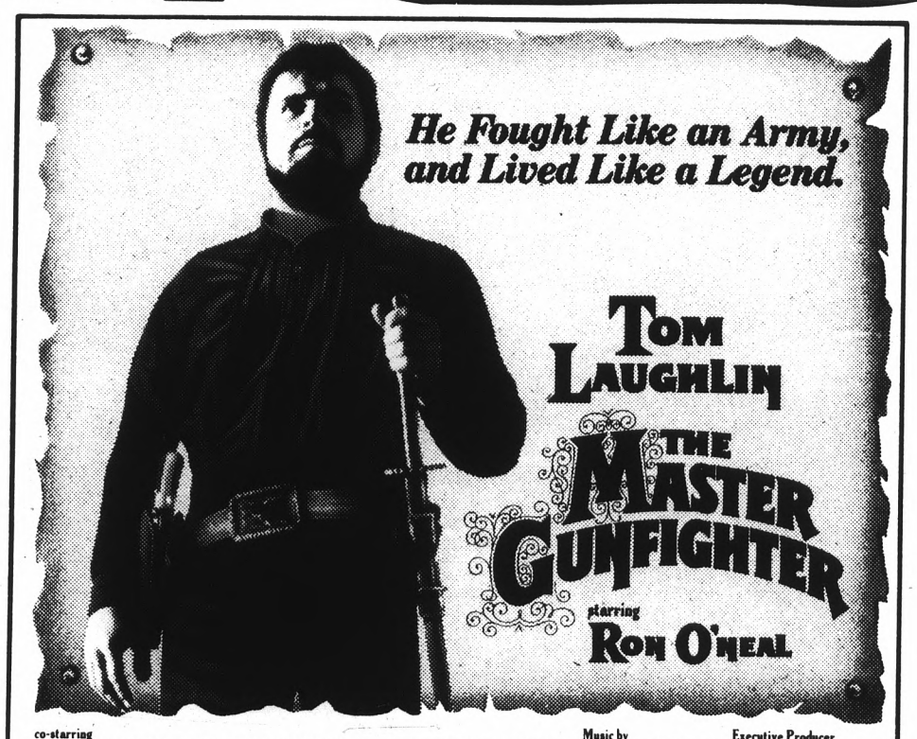

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# Boreding House

by Penny Parker

Before I wrote this column a friend of mine suggested, "if you can't think of anything nice to write, don't write anything at all."

The only thing nice I could think of to write about the Boarding House was that there is no line to get into the bathroom, where I would imagine most people would be after dining there.

When we walked in, my friends were surprised at the conversion from a semi-formal dining room to a counter-line delicatessen.

"We were losing a lot of money the other way, so we thought we'd try a delicatessen," said the young maitre d'.

They may have been losing money on the original restaurant but with this one they'll go bankrupt.

We made our way through a maze of wood-topped card tables to the cafeteria line. Being braver than my companions, I ordered what sounded like the specialty of the house. They called it Kishka, a ghastly conglomeration of ground-up matzoh and sausage. In solid form it looked like an orange salami, but when it emerged from the microwave oven it had dissolved into mushed yams.

Kasha, on the other hand, is worse. The main ingredient is barley with some sort of brown meal smothered in gravy. The texture felt like eating dirt.

The vegetable was a little zucchini with tomatoes, except it was supposed to be the other way around.

Trying to be fair, I sampled the meatloaf, sweet and sour cabbage and stuffed bell pepper that my firends were having. Each dish was overpowered by bayleaves which destroyed all hopes of tasting the meat.

All these adventures in culinary non-delight for $3.50.

When we arrived upstairs at the theater, I realized why we had subjected our taste buds to such abuse: People holding dinner reservations were seated in the front rows for the show.

"Is that a chair?" my friend asked as she bumped into me. I looked down at the tiny brown surface and reluctantly nodded.

As my eyes surveyed the barn-like decor, my mind turned to thoughts of liquor.

The menu is strictly beer and wine. A sad attempt is made at wine cocktails. I sampled the wine margarita which tasted like alcoholic lemon koolaid.

Next I tried the hard cider, eeeeiiiiccccchhhh!!!! I quickly decided to stay sober.

Rigor mortis of the ass was setting in from the hard chair, as the first band started.

The Jerry Corbett band played like they were serious about their music, those poor devils. "Write it down while it's fresh in your ears my friend suggested when Jerry Corbett and his buddies were through.

Even the beautiful and popular voice of Jessie Collin Young couldn't save the Boarding House from its terminal tackiness.

But the saddest part of all was when I was telling another Phoenix reporter about my encounter with the Boarding House. He said, "You're kidding, it's one of the two best clubs in San Francisco."

I didn't dare ask him the name of the other club.

## Museum of Erotic Art

# Sex exhibit's climactic end

by Jim Sanders

A San Francisco landmark died this week. It was three-years-old.

The world reknowned Museum of Erotic Art, succumbing to high maintenance and insurance costs, closed its doors for the last time at 6 p.m. on Tuesday, Sept. 30.

"We just couldn't keep it going any longer," said Janice Epp, director of the museum. "It was costing about $12,000 a month in expenses and we were only bringing in half that in admission fees."

The museum, located in a five-story building at 540 Powell Street, housed some of the most erotic art pieces ever assembled under one roof.

"The collection is probably the only one of its kind anywhere in the world." said Epp. "It has had a terrific influence on the entire art world."

Over 20 centuries of human sexual expression were illustrated in the museum's 2000 peices, which included erotic paintings, etchings, sculptures and lithographs from throughout the world.

The collection belongs to Drs. Phyllis and Eberhard Kronhausen, and has been on display under the sponsorship of the Genesis and Ecumenical Church.

The decision to close the museum was made by the church, which now pays for insurance, taxes and security. The Kronhausens, who are traveling in Europe, have not yet been informed of the decision.

Controversy has plagued the museum since its inception in 1973.

"The Kronhausens had to go to court to prove that this was truly art and fit to be seen by the public," said Epp incredulously. An appellate court ruling finally opened the museum's doors, and now over 150,000 people have viewed the exhibit.

Yet a visit to the museum shortly before it closed revealed that there is still disagreement over the collection's artistic value.

"This stuff is gross," said Alvaro Delgado, 22, as he wandered through the collection. "You can see the same kind of thing in your neighborhood porno shop."

Others disagreed. "It's really something to see that people were painting these scenes all over the world thousands of years ago," said Bill Sherman, 32. "I thought sexual liberation was a rather modern thing."

The museum encompassed nearly every aspect of sexual behavior and fantasy. Such things as sodomy, perversion, lesbianism, homosexuality and oral sex were illustrated in graphic detail.

But there was a softness and a beauty to the museum as well. It seemed to alternately treat sex as funny, beautiful, mystical, powerful or ugly.

One contemporary etching, entitled "Happy Christmas", shows a manger scene complete with wise men, a small child and a king bearing gifts. But inside the manger, the child's penis is getting licked by a cow while some man is having sex with a donkey in the background. Even the angels get into the act, as they get it on in the sky above.

Another painting, this one by 19th century German artist George Grosz, shows an overweight woman stuffing a peeled banana up her vagina.

But probably the funniest item on display was a cartoon etching, completed in 1969, which shows a giant carrot sticking out of the body of what appears to be Bugs Bunny. The animal is smiling, as if to say, "What's up, Doc?"

The reactions of the museum's visitors were as varied as the art itself.

"Far-out!" said Liz Raiter, a 28-year-old native of San Francisco. "It's amazing to see what people have tried to achieve through the years."

Betty Hillman, 28, pointed to the museum's social value. "I think it's nice that people have a place to go to see this kind of thing without feeling like a creep," she said.

But Charles Evans, 43, was offended by the exhibit. "I came today because I read in Herb Caen's column that this place was going to close," he said. "Now that I've seen it, I wonder why it didn't shut down sooner."

Generally, the spectators were quiet and expressionless as they viewed the collection. There was little talk, and the sound of people walking was often the only discernible noise.

But one middle-aged man, who refused to be identified, couldn't hold back his comments or his laughter. "That woman's got her work cut out for her," he said to a friend as he examined a picture of a naked woman crawling across what appeared to be a bed of male sex organs.

The museum was complimented by a bookstore in the lobby, which sold such erotic items as a penis cigarette lighter, lovemaking lotion, a General Electric massage unit, and hundreds of erotic books, comics and postcards.

Although the museum is now closed, its director points with pride to the contribution the collection has made to the entire art world.

"Before we opened this museum, there had never been a major display of erotic art," said Epp. "Museums censored their erotic pieces, hiding them somewhere in the basement.

"This is typical of people in authority. Some people always think they know what is best for everyone else. But attitudes are changing. Since we opened up here, there have been three or four galleries of erotic art and even some museums are digging through their basement drawers. There might be some hope yet," she concluded.

Photo—Martin Jeong

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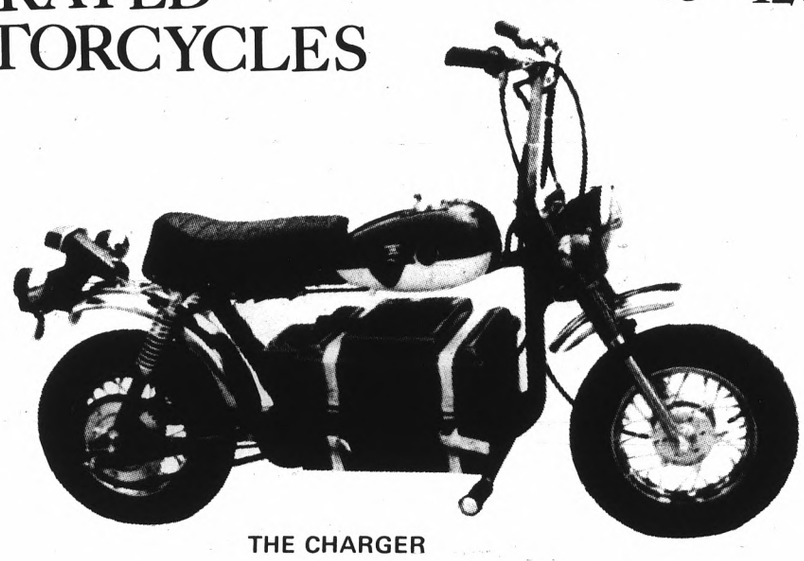
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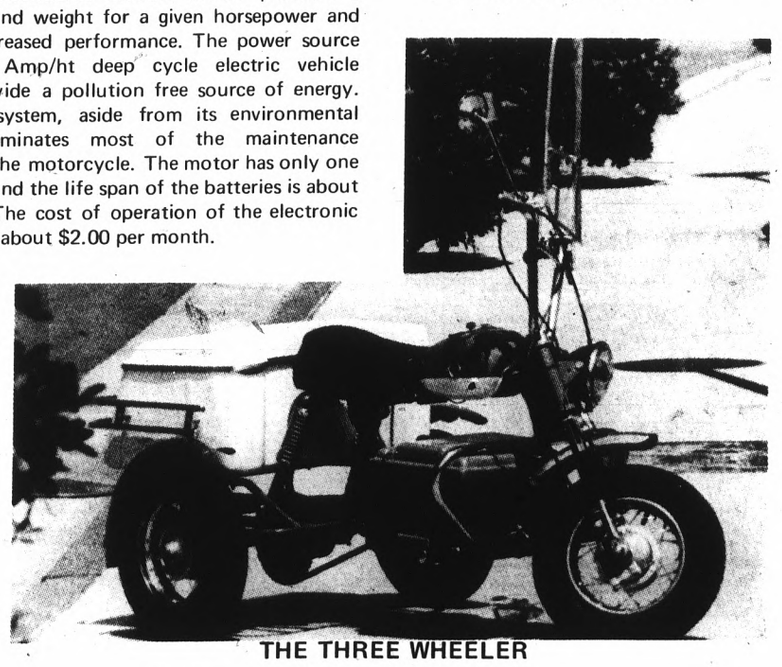
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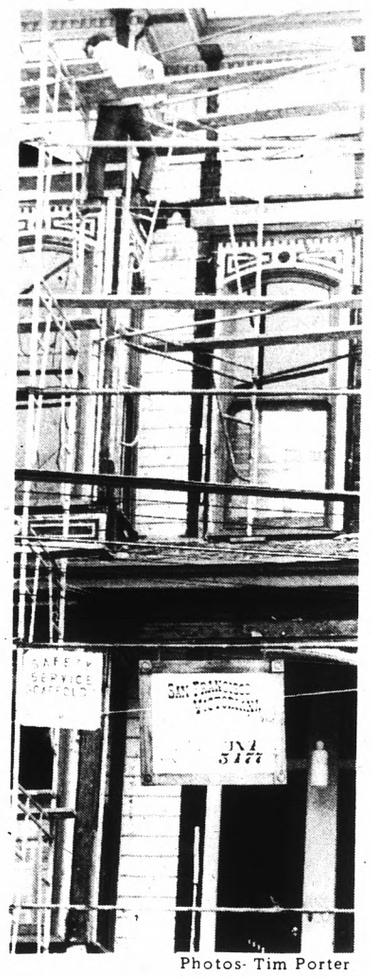

Photos- Tim Porter

**Now...for a price the crusty layers are torn away to reveal a work of art beneath.**

**by Peggy O'Neill**

San Francisco was the richest city per capita in the 1890's. Huge Victorian mansions graced the slopes of Nob Hill and on down Van Ness Avenue. It was the "Gilded Age" when railroad tycoons and wealthy financiers built monumental homes of redwood, inlaid glass and high ceilings. The homes for the working class of San Francisco, were the finest anywhere in the world.

In 1906 the Earthquake destroyed it all.

"San Francisco Victoriana", a relatively new business in San Francisco is attempting to bring back the fine carved-wood entry ways and window trim that were so common in the Victorian Age of San Francisco (1850-1915).

After two years of research into architecture, interviewing aging sons of Victorian home builders and studies of homes built during that age, four young men opened the business. That business is now two and a half years old with a large and growing number of interested clients.

"There is a big difference between remodeling and restoring a home," said Gary Kray, one of the four partners in "San Francisco Victoriana".

"Some people just paint the house, we build it back up to what it was using authentic materials from redwood to brackets."

Kray met his three partners, Gary Root, Bill Lambert and Brad Hallett, by chance while stationed in Frankfurt, Germany. Through talks and throwing around ideas they discovered a mutual interest in woodcrafting and in San Francisco.

Following their discharge from the Army they moved to San Francisco to set up a wood-working shop, dealing mostly in furniture.

"We began to realize we had capabilities to manufacture 19th century millwork, and after walks throughout San Francisco saw there was a definite market for it on Victorian homes," said Kray.

It was then that the four partners set out to study the intricate craft of restoring Victorian homes.

The Victorian homes were built virtually to last indefinately. The lumber used was all from virgin Redwoods with lavish doorways and window trim.

"This is what people were turned on to," said Kray. "It was so overdone critics called it bizarre.

"No one will ever realize how tragic the Earthquake was in destroying all these fine Victorian homes," said Kray. "A home that may have cost a million dollars then would cost eight million now, to try to replace.

"After the War and the Depression, people turned to the cheap means of improving their homes, and turning them into flats. They stripped all the wood brackets, custom-designed door frames and columns, plastering the house with stucco and asbestos shingle," said Kray.

The people of San Francisco were told these forms of "improving" their homes were inexpensive and fireproof. Both of these were effective arguments in a city suffering from the depression and fear of another fire.

"Another large groups of old, Victorian homes were destroyed in Joseph Alioto's Redevelopment Project," Kray said.

"In the latter 1950's and early 60's 28 square blocks of the best Victorian homes in San Francisco were demolished. This would never happen today."

Kray who was born here some 30 years ago, sees San Francisco as going through a second Renaissance now, the first being in the 1890's.

"Everything that is going on now indicated it. It was a drug-started Renaissance, from the Haight-Ashbury district. Now with the Opera, music and restoring these homes people will look back and this time will be viewed as something as great as Florence."

In restoring a home, "San Francisco Victoriana" will begin by visiting the home and doing an estimate.

"This is often the hardest part of the entire project," said Kray. "It's very expensive, hard to convince the client, and many banks don't like to give out loans to improve these old homes. They think it is a risk. We have to awaken these people that it can only increase the value of the home."

Next, up goes the scaffolding to begin tearing down the stucco or siding. Once this is removed there are often visible scars of what was there before. Design is discussed, taking into account the original look of the house, and wishes of the client, and plans are drawn up.

"All the production takes place in our mill," said Kray. "Here each piece is made, then fitted into place on location."

Inside the mill, which is located south of Market, and office of "San Francisco Victoriana" are reconstructed fireplaces and moldings. Stained glass windows and door knockers hang from the walls and redwood bannisters stand without stairs.

There are three main designs in San Francisco Victorian homes; the Queen Anne, the Italianate and the San Francisco Stick. All familiar designs in the restoration business.

"San Francisco Victoriana" recently designed and built an 18th Century room at the DeYoung Museum and is currently working on another project for them involving the Bi-Centennial theme.

"We're trying to awaken people to what this city is all about," Kray said. "These Victorian homes in San Francisco are perhaps the finest homes in the entire Bay Area. We want people to see it."

Many young people with some form of financial stability are the ones coming to "San Francisco Victoriana". It's Kray's belief realtors will also realize the full impact of these restored homes.

"These homes are virtually antiques not museums. They're something to be used and taken care of at the same time," Kray added.

"We're concerned with the best interest of the building, sometimes it's hard to make this clear to the homeowner."

"No one thinks this is a fad...it's a new awakening, a new cautiousness."

**Here... the finished product. A newly restored Victorian home once again a symbol of the City.**

## Back words

# *George Moscone - a product of the city*

**by Niels Erch**

George Moscone does not mince words when he talks about San Francisco. He sees much more at stake for the city in November than just an election.

"I had to make up my mind that this would be the end of my political career," Moscone said in an interview at his campaign headquarters. "There's nowhere to go from here, and anyone who's going to be Mayor can't afford to be afraid to make what might be unpopular decisions."

He decided to run because of the frustration he felt as a state Senator, frustration from getting bills passed and signed, but seeing that "few of the benefits ever reached the people who were supposed to benefit."

"Unless you're elected Governor, you need to be the mayor of a big city to get things done."

This city has played a big part in Moscone's life. He grew up here, graduated from St. Ignatius and got his law degree at Hastings. After spending several years as an instructor of law at Lincoln University and as an associate member of the San Francisco firm of Hanson, Bridgett, Marcus and Jenkins, he was elected, at 33, to the Board of Supervisors in 1963.

Three years later, Moscone became a state senator from the tenth district. He has been in the Senate ever since.

"I'd like to change the direction of a city that is governed by crisis," he told students during his talk here at SF State last week. "Everytime some crisis comes up, like the police strike, you get the feeling the Mayor and the Board of Supervisors were elected that morning and had nothing to do with it."

Moscone points to centers of power growing in the neighborhoods of San Francisco in response to a higher crime rate, higher property assessments and higher rents, and above all, no input into City Hall. He echoed their sentiments.

"This city needs a Mayor who is divorced from the Chamber of Commerce and the Downtown Association. When I don't make a dime's worth of improvements on my house but am assessed up because someone downtown decides what it's worth without seeing it, that bothers me."

Right now, according to Moscone, the city raises about ninety per cent of its revenue through the taxing of property, only because that is the primary method officially sanctioned by the State Legislature. As an alternative, he proposes a municiple income tax.

Moscone said he is confident that some effective lobbying on the part of the mayors of the large California cities could make a good case for the income tax before the Legislature.

In addition to raising more revenue, Moscone has definite plans for cutting costs. He would start by calling for the resignation of approximately 175 appointees who have collected political debts from previous candidates in the form of seats on various municipal commissions and cushy jobs at public agencies.

"Ninety-eight per cent of these commissioners were appointed from the campaign contributors list registered with the Secretary of State and the Registrar's Office, and the strength of the commission to which someone is appointed depends on the size of that person's contribution."

Moscone, for this reason, refuses to accept contributions of more than $100 from a single source.

"I want to see how this city can be run by non-entities who care about the city and want to work for it, for reasons of ego ro whatever. I'd like to see that people with something to give can give it."

Manhattanization and downtown overdevelopment are also under Moscone's attack. When asked where he thought the balance was between providing jobs for construction and office workers, and preventing an enviromental disaster, he made it plain that he isn't about to be pushed into a position of creating unnecessary projects to alleviate unemployment.

"Every time a cure is found for a particular kind of cancer, a researcher is going to be put out of business. To panic over high unemployment is wrong. Yerba Buena, China Basin, Hunter's Point and the shipyard there, Western Addition, they all need to be worked on, but we must be sure to promote industries that not only provide jobs, but that provide jobs for San Franciscans."

He emphasized that sixty per cent of the jobs created by the high-rises downtown were filled by residents of other counties. It has mostly been the lowest paying jobs, $10,000 and under, that have gone to residents of San Francisco.

Moscone is one of Joseph Alioto's most outspoken critics on the issue of the police strike. He contends that lack of planning and a craving for public exposure are the only reason the strike wasn't averted long ago.

"Binding arbitration is clearly the best solution," Moscone said. "We came painfully close to calling in the National Guard. I've met enough of those guys in the National Guard to know I don't want that."

Moscone intends to appoint a new 5-member police commission and a new police chief, in the same way his other appointees will be picked. Concerning restrictions on police in areas of surveillance, stop and search procedures and house raids, he said that as Mayor, he was going to live by the Constitution of the United States, and he expected those under his control to do the same.

"You want to make a decent city, but you don't want to preserve one set of rights at the expense of another set of rights," said Moscone.

When asked if he anticipated a lot of resignations on the police force over the appointment of a chief and a commission that shared his sentiments, Moscone answered no, but any who did resign in such a case would definitely "be serving the public purpose".

One of Moscone's goals is to put more policemen on the beat, especially around public housing projects where crime is heaviest. Another is to abolish the vice squad.

"There is no reason I can see to harass a group of senior citizens playing a game of cards in a hotel, or sitting in a truck across the street watching a bordello. To waste an important asset like a well-trained officer is silly business."

Last, but far from least on Moscone's list of priorities, is the formation of a successful lobby acting on behalf of San Francisco up in the state capitol.

Loma Vist and Pacifica are lobbying in the Senate, the Assembly and the Congress; they're going before committees and testifying. "We've never had anyone from the Mayor's office or the Board of Supervisors up there trying to get funds."

"With our limited tax base, it's up to them to provide the funds; it's no longer just a local problem. For every mandate, we should have the fiscal capability to go with it."

With no corporate backing, a $100 ceiling on campaign contributuions, a policy of no television spots or billboards and not quite enough staff to go around, George Moscone is running uphill to election day. He sees the race narrowing to himself and Dianne Feinstein, and he feels that there is a clear choice offered in that. What the voters make of that is really going to be what they deserve.

Photo-Tim Porter

**Mayoral candidate, Senator George Moscone**

## Announcements

**VOLUNTEERS**

The Student Activities Office is currently accepting applications for student volunteers for the Spring 1976 Orientation Program. Students accepted will receive pre-registration for the Spring 1976 semester. Applications are available through Friday, Oct. 10, at the Activities office.

**LSAT PREP**

A one-day prep course for the Law School Admission Test (LSAT) will be offered on Sunday, Oct. 5, at the University of San Francisco. Registration is at 8 a.m. in Haney Science Center Rm. 232; class begins at 9 a.m. Tuition is $40.00.

***Cum laude collegians***

# Grade inflation: A's for everyone

**by Brad Rovanpera**

More than ever before, students can expect to graduate cum laude or better as the grade point average at SF State and other colleges spiral ever upward.

In a study made on last semester's grading habits, Donald L. Garrity, vice president of academic affairs, found that the median grade given at SF State was a B, while the most frequently given grade was an A.

In terms of GPA, 2.97 was the overall mark given students in Spring 1975. While not an alarming statistic on the surface, it is a figure that is on par with the national trend toward inflated grades.

Grade inflation is a problem that has hit home at many campuses across the country.

In 1961, Harvard College graduated half its senior class with honors. By 1974, 82 per cent graduated cum laude or better.

At the University of Virginia, 21 per cent of the students made the dean's list in 1965. Nine years later the number had increased to 53 per cent.

SF State has shown similar increases in the last 11 years. In 1964 the total GPA for all students was 2.57. By 1973, the median grade had worked itself past 3.0.

And although SF State is well within the current national average of a B, there is growing concern over the relative value of a baccalaureate degree given here.

"My concern is with out behavior," said Garrity. "Do we do what we say we do? Is our product supposed to be a literate person or what?"

The lament is echoed at other institutions. Few educators believe grades are higher because students are smarter.

Many think students may be working harder because of fierce job competition after graduation. Others strongly believe that some schools give high grades to keep students and stay in business.

During the 1960s, educators began giving high marks so students wouldn't drop out and end up in Vietnam, as reported by *Newsweek*. Pass/Fail systems of grading were also adopted at many institutions so students could opt for traditional grades or neutral evaluations or both.

Some schools, like Stanford University did in 1970, dropped D and F grades entirely.

At Yale, for example, a student's F is recorded in private college records but not on transcripts that reach eyes outside the university.

Whatever has caused the grade inflation, the effects are being felt by students trying to enter graduate schools or gain employment in professional fields.

Grad schools are known to dismiss transcripts of applicants as being misleading, and more are increasingly concentrating on test scores rather than grade point averages to determine eligibility.

Even more disheartening is the fact that many professional schools and employers are resorting to old-school-tie elitism in their selections: better a Princeton A than a similar grade at a less familiar school.

At SF State, the growing concern is not whether the GPA is advancing but whether the grading system is even a satisfactory means of measuring a student's achievement.

In response to Garrity's remark that grading policies should be evaluated, several speech department instructors and students met recently to discuss how to cope with the problem of grade inflation.

Henry McGuckin, former speech department chairperson, is convinced that SF State has not fallen into a credibility gap of its own making.

"We seem to be reaching the golden mean," he said. "But grading is a long-term problem of the university."

Gary Hawkins, forensics instructor, said the A-B-C-D-F scale tends to be "unfair and immoral."

Speech graduate Albert Bell agreed. "There has to be room within the scale to permit change," he said.

Nancy McDermid, current speech department chairperson, observed that some instructors grade high to demonstrate their teaching ability and to get satisfactory student evaluations so they may be assessed for promotion.

Stuart M. Hyde, chairperson of the Broadcast Communications Arts Department, views the inflated GPA as a result of a higher percentage of graduate students taking undergraduate courses, plus the fact that many classes require a working relationship between instructors and students.

"Grades are generally higher in departments with activities courses," he said. "This tends to be true in our department and in theatre arts and music, where faculty and students have a closer rapport."

Hyde said he believes students, generally, are getting better although he admitted that "People just don't have that much confidence in the grading system."

The grading system is a source of frustration for students and faculty alike. The Speech Department dropped it in 1969 on an experimental basis, and for one semester students were allowed to grade themselves.

The department then reverted back to its present grading scale but faculty members admit a difficulty in administering grades in certain courses.

Whatever the reasons associated with the trend toward higher grades, Vice President Garrity expressed the hope that departments at SF State will voluntarily evaluate their grading procedures.

"There are questions of equity and honesty to students," he said. "I don't care if the GPA is 4.0 as long as it is done honestly and equitably."